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HEBRAISM ON THE STAGE.

A Romantic and Beautiful Play.

What a strange and interesting coincidence that one of the Sunday night play-producing societies should have revived Marlowe's "Jew of Malta," and that, a week later, another society should produce Mrs. Gerald Montague's "Yetta Powlowski."

Marlowe's Barabbas is a vile, outrageous creature. He is "a mere monster, brought in with a large painted nose to please the rabble. He kills in sport, poisons whole nunneries." Edmund Kean, with a Jewish strain in his composition, who often played the part, used, with a prescience of John Lawson, to add a song. Barabbas was the first of a long line of caricatures of the Hebrew on the English stage. "Yetta Polowski" is an almost inspired picture of Jewish life—the work of a social and intellectual aristocrat of the ancient race. There is a certain fitness in its production at the Kingsway Theatre, which, for the nonce, is the home of a brilliantly clever and fascinating troupe of Jewish players.

In quick succession to Marlowe came Shakespeare's Shylock — for years played in a vein of crude comedy. It was reserved for Charles Macklin to give the creature humanity—as a poet of the day said, to incarnate "the Jew that Shakespeare drew."

We have to travel a long way to Sheridan's "School for Scandal," where we meet the benevolent Moses—and again a long way to the intensely tragical Leah of Miss Bateman. Again, Charles Reade introduced to "It's Never Too Late to Mend," a passionate apologist for his race in Isaac Levy.

But what a ghastly crew were the Hebrews in the Adelphi, the Princess's and Drury Lane drama! The late Harry Jackson, in a spirit of heedless disloyalty, made the portrayal of such characters his special work. It was a poignant regret to him in his last hours. Cecil Raleigh made it his rather amusing business at Drury Lane to resuscitate the Jew in a character in whom we all recognised Sam Lewis. Then there was Sydney Grundy's very charming but unfortunate play, "An Old Jew," at the Garrick Theatre, in which Sir John Hare was the benevolent hero. But, for some reason, "An Old Jew" was not a success—probably because Sydney Grundy, in his characteristic way, worked off a savage hatred of John Oxenford, of the "Times," Yates, of the "World," and one or two other journalists, who had fallen under his displeasure.

To-day we have come upon a new kind of stage Hebrew. We have had a dozen quaint and humorous raconteurs on the music hall stage. We have had the delightful amenities of "Potash and Perlmutter"; we have had the grim and sordid Ghetto tragedies of Mr. Israel Zangwill.

But how welcome is the work of Mrs. Gerald Montague! Hers is the business of illustrating one of the most beautiful qualities of Judaism—its tense, passionate, domestic life. Then in her hero she gives us that seventh sense of the finely intellectual Hebrew: that curious appreciation of all that is good in art, in music, in literature, and the stage; and away she soars to the beautiful idealism of her heroine. Once before in a very fascinating novel, the "Without Sin" of Martin Pritchard, who was the clever wife of clever Augustus Moore, both dead, we had a study of a Jewish girl—a dreamy, poetic daughter of her race, who believed that it might be to her to bring into the world the child of an eternal hope, who was to do such great things.

Mrs. Montague is, perhaps, a little too subtle in this suggestion. We doubt if there were many in her audience at the Kingsway Theatre who caught the beautiful spiritualism of Yetta Powlowski—willing to sacrifice all to the man whom she looked upon as the Prince of her people—without thought of honour, of unholy passion, of anything except her desire to bring into the world a noble child.

It seems a thousand pities that a play so pregnant with meaning should have been entrusted to a monumentally unsuitable body of actors and actresses. They were nearly all trained and competent, but absolutely *mal apropos*, except in the signal instance of Miss Dora Gregory, as the grand-dame,

(*Continued at foot of Col.* 5.)

Photo. *Navana.*

MISS JUNE MILLS.

After a most successful season in South Africa this popular comedienne is now playing another London season. For pantomime, Miss Mills will again be seen under the management of Howard and Wyndham at the Theatre Royal, Glasgow, where she will be playing "Dame."

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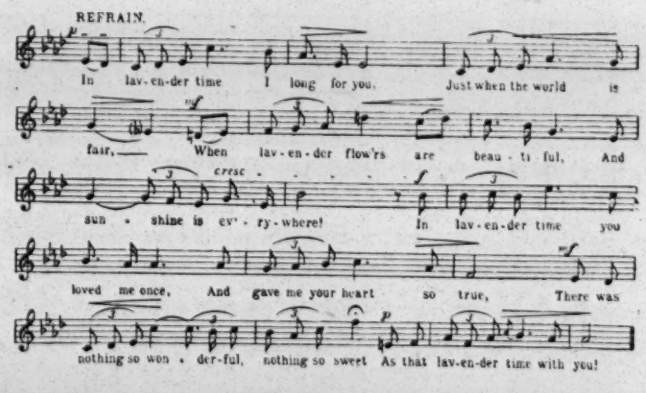
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THEATRE FEDERATION.

Mr. Seymour Hicks and His Critics.

TO THE EDITOR OF "THE ERA."

SIR,—I have returned from abroad to find columns in the theatrical papers adversely criticising the article I wrote to "The Era" concerning the formation of a British Theatre Federation.

The writers of the articles are nearly all people who, alas! I am ashamed to say, I am so ignorant as never to have heard of. As to the few I know—knowing them—it would be childish to bear resentment.

The articles contain little else but personal abuse of myself, and therefore I have not the time or inclination to answer them, though I am greatly obliged to you for offering me the hospitality of your valuable journal, as you have done, to do so.

My one object in trying to bring into being a British Theatre Federation is to do all in my power to be of service to my stage comrades. In this, of course, I may fail as others are failing, but, as failure is only the poorer brother of success, I shall certainly not be broken-hearted if I fail to achieve my object, though I own I shall be greatly disappointed if the many who are working with me for the common good are compelled in the end to throw up their hands and say of those one would try to help: "Oh, well, if they prefer it, let them drift on to disaster with stage hands and mechanics!" But I am hopeful that this will not be, for I am sure the success of a new organisation would be for the actor a greater success still.

When the new scheme is laid before the great body of the profession for acceptance, I hope that all the pros and cons will be well weighed, without personalities being brought into any of the arguments; that bygones will be bygones, and that we can all try to write on a clean slate.

Painting and music, with their Royal Academies, are in a concrete position which we have failed to obtain, and it is high time that our great artistic industry should be in as good a position as the sister Arts.

In my humble opinion there is practically nothing demanded by the actor of to-day that is unreasonable, and which he could not obtain from a mixed council of every branch of our profession without delay.

There is no man with a heart who is doing well who has any other desire than that his less fortunate brother should do better, and if only the smaller people could get distrust of those for whom they work out of their minds and lay their demands for better conditions before a mixed council of persons who have no axes to grind and no other feeling than that of trying to bring about good understanding and happy results, it will surely not be long before strife will end and threats be unnecessary.—Yours very truly,

SEYMOUR HICKS.

(*Continued from Col.* 2.)

proud to arrogance of her race, sad to see its blood carelessly mingling with that of the Christians. It was a perfect type, magnificently expounded. The Jewish race gave us Talma, Rachel, Bernhardt, and a hundred more. Why not have secured a Jewish cast?

But what of Mr. Robert Minster, so peculiarly English, as the Jewish City man, whom we can join with Mrs. Montague in visualising—a lover of the arts, a man who can manage millions, then turn with gentleness to caress a beautiful piece of china, to touch with delicate fingers a bit of lacquer, a first edition, a priceless violin; who can be generous here and furiously financial there; who has a wondrous pride in his home, a great love of his offspring, a genial kindness to his circle.

Mrs. Montague gently considers the question of mixed marriage. She has the poetic imagination, the patriotism of her race. She has not written a very good play, as plays are judged. It is far better than her last. It encourages the belief that she will write a fine play some time, but, at any rate, it is a play uncommon in its ideas, designed to expound a phase of life not familiar to the average playgoer. It is instructive and exalting, and greatly to be applauded.

H. G. H.

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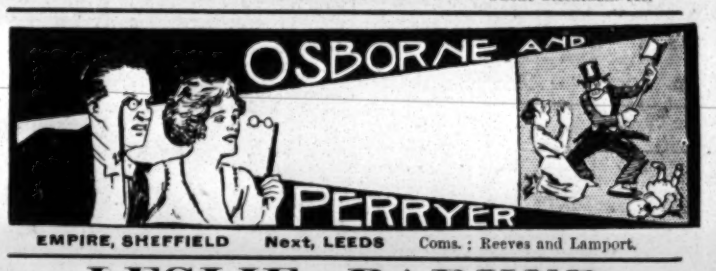

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Disengaged for Pantomime. 35, Dennington Pk-rd., West Hampstead, N.W.6.

PRIMROSE ROCHEFORTE.
Dis. Drama, Panto. Parts, Sing. 62, Perry-hill. Catford, London.

MISS LOLA PATEY.
Disengaged
118, Heald-grove, Rusholme, Manchester.

HILDA SIMPSON.
P.a., Fern Hurst, Hartington-road, Chorlton-cum-Hardy, Manchester.

MADGE SOUTHER.
Gladys, "Lord Richard in the Pantry" Co. At lib. Christmas. Offers in for Comedy Parts, Panto., &c. This, Hip., Darlington. Next, T.R., Hanley.

CHARLES ALDRED.
Disengaged.
P.A., 34, Caldecot-road, Denmark Hill, S.E.5.

LESLIE BARRIE.
Disengaged Dec 11. Harry Mayley, in "Oliver Twist." This week, Brixton T., S.W., 17

ALFRED W. BEALE.
S.M., "Mr. Wu" Co., on Tour. Disengaged Christmas. P.A., 2, Ashchurch-terrace, London, W.12.

MR. HARRY BRISTOW.
General Manager and Stage Director, "Sally" Co., County Theatre, Reading. Next, Palace, Maidstone.

MR. WILLIAM CALVERT.
All communications,
60, Canning-street, Burnley.

MR. & Mrs. J. RICE CASSIDY,
At Liberty.
56, Albert-street, N.W.1.

GODFREY CLARKE.
Comedian. At liberty Town only. Pantomime, Small Part or Chorus.
68, Golborne-road, North Kensington, W.10.

CHARLES CLIFFORD & MAUD CAMFIELD. All communications, The Akerman May Agency, or 260, White-horse-lane, South Norwood.

MR. & MRS. JOHN DORAN.
Disengaged.
35, Acre-lane, S.W.2.

DRAMATIC AND THEATRICAL CARDS.

MR. W. H. GARBOIS,
Neilson-Terry Company, Nov. 13, P.T., Bristol. Nov. 20, T.R., Brighton.

JAMES GREEN,
Stage Carp., dis. Nov. 20; term. 7½ years' engt. Many thanks to Miss Barclay and Mr. Lister. This, Grand, S'ton. P.A., 27, Inver-rd., Upper Clapton, E.5.

MR. FRED GROVE.
Nov. 13, Lyceum, Sheffield. Nov. 20, Prince's, Bradford. Disengaged December.

J. PITT-HARDACRE.
Address,
3, Kilburn-priory, N.W.6.

FRANK IRISH, Senr.
Disengaged Dec. 18. Nov. 13, T.R., Stockbridge; Nov. 20, T.R., Worthing.

LOUIS VICTOR JAUME,
The Versatile Parisian Tenor and Pianist. Crown Theatre, Eccles. Next, Hippo., Queen's Park.

MR. & Mrs. ARTHUR KNIGHT.
Management and Character Parts.
125, Highbury New Park, N.5.

J. FORBES KNOWLES.
Disengaged.
53, Saltoun-road, Brixton, S.W.2.

MAURICE LEGRAND,
France. Normandy Hotel. 24, Rue Petit Roland, Reims (Marne).

HENRY LUDLOW.
The Man in "A Touch in Time."
Camberwell Palace, S.E.

HUGH MONTGOMERY.
Col. Sharrow, "Seven Days' Leave." Dis. Christmas. 4, Norfolk House, Brixton Oval, S.W.2.

HY. LLOYD-PARKER.
Laugh-raiser and Mirth-producer.
Lloyd by name, but
una-lloyd in comedy!
Keeping emp-lloyd. Thank the Lloyd!
Gaiety, Hastings. Pleas. Gardens, Folkestone.

MR. & MRS. BERT PEMBERTON (Maude Lambert). Dis. Term. of tour, "Prince and the Beggar Maid" Co. Juveniles and Light Comedy. T.R., Windsor.

JOHNNIE SCHOFIELD, Junr.
Partomime, Opera H., Manchester. All Coms., 2, Bridport Villas, Shanklin, I.W.

MR. CHARLES SEWELL.
The Macdona "G.B.S." Players.
47th week. O.H., Harrogate; T.R., Huddersfield.

MR. EDWARD VALENTINE.
Disengaged. Character Parts.
Offers invited. 32, Crowhurst-rd., S.W.9.

MR. LESLIE VYNER.
Disengaged Christmas
Hippo., Darlington. Next, T.R., Fenley.

MR. HUGH WALLACE.
Offers invited. Disengaged Dec. 18, Management. 29, Essex-road, Leyton, E.11.

WEATHERSBY'S AGENCY,
3, Bedford-street, W.C.2.
'Phone and wires: Gerrard 581.

MR. & MRS. MATT WILKINSON.
Herbert Mansfield, Esq., "Social Convenience" Co. Nov. 20, Palace, Watford.

MR. E. FENTON WINGATE.
At liberty. O'd Men Parts.
Aris. or Com. preferred.
50, Chaverton-street, S.W.1.

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BAND Parts Arr. (15 yrs. Moss' Emps.). Ord. Song, 14, 7s. 6d., Transpd. Piano, 2s. 6d. Incid. Music. Quick despatch. E. WEEKS, M.D., 66, Queen's-walk, Nottingham.

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Songs, Duos, Acts, Sketches.
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EVERY Laugh Worth a Sovereign. 50 Real Cags, 2s. 6d. DUNCAN 18, Broadway Market, Southend.

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MELODIES Composed, full Piano Part, 3s. 6d.; Band Parts, 5s (10), 7s. (14). WESTERN, 38, Ramsay-road, South Acton, W.3.

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SUPERIOR Orchestrating for Variety and Concert Hall Stage. Original music, ordinary songs, &c. Musical comedy, panto., and revue. Quick dispatch. J. V. CAINE, Mus. Dir., Brine Baths Spa, Droitwich

LEARN to Write Articles and Stories. Earn while learning. Booklet free. REGENT INSTITUTE (Dept. 214), 13, Victoria-street, S.W.1.

BABYLAND.—A reliable Home for Baby, for a short or long period. Received from birth.
Clean, airy nurseries. Large garden.
Competent staff, under fully-trained Nurse.
Medical supervision.
Fee, 30s. to 2 gns. per week.
SISTER-IN-CHARGE, Harley House, 79, Uxbridge-road, Ealing, W.5.

VARIETY ARTISTS' BENEVOLENT FUND AND INSTITUTION. Weekly report. Cost of maintenance of Benevolent Institution, about £52. Number of old artists residing there (ladies 9, men 31), 40. Amount of weekly pensions, £47 6s. 6d. Number of pensioners, 89. Amount of grants, loans, fares, &c., £24 4s. 6d.

WANTED ADVERTISEMENTS.

THEATRES, COMPANIES, ARTISTS, AND MUSICIANS, &c., WANTED.
ALSO MISCELLANEOUS ARTICLES FOR SALE.

THREE LINES ..... 1s. 6d.
EACH ADDITIONAL LINE (PREPAID) ..... 9d.
DISPLAYED LINES, EACH .... 1s. 0d.

ARTISTS, MUSICIANS, AND OTHERS SEEKING ENGAGEMENTS.
THREE LINES ..... 1s. 0d.
EACH ADDITIONAL LINE (PREPAID) ..... 6d.
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Advertisers and subscribers are requested to forward cheques or Postal Orders in payment of their Advertisements crossed "Lloyds Bank, Ltd." Remittances should be made payable to "The Era," and addressed,
The Manager, "The Era,"
35, WELLINGTON STREET, STRAND, W.C.2.
Ring up 4546 and 4547 Regent.

IMPORTANT NOTICE.

Each week we are obliged to omit Advertisers' announcements because they reach us after we have gone to press. Advertisements should be in our hands during Tuesday, if possible, but at latest by first post Wednesday. Advertisements are received over the counter at "The Era" Office up to, but not later than, 11 a.m. Wednesday.

COMPANIES WANTED.

WANTED, first-class Attractions.

COUNTY THEATRE, BEDFORD.
Dec. 18, Jan. 8, 29, Feb. 5, 26, on.
GRAND THEATRE, LUTON,
Jan. 15, 22, Feb. 12, March 5, on.
First-class Concert Parties June 11, on.
NEW T.R., INVERNESS,
Feb. 5, 19, 26, March 5, 12, 26, April 9, 16, 30, on.
No dramas or business through agents.
E. G. FALCON, Now T.R., Inverness.

NEW THEATRE, OXFORD.
WANTED, First-class Attractions only. Bookings include: D'Oyly Carte and Carl Rosa Opera Companies, Phyllis Neilson-Terry, Sydney Fairbrother, Renee Kelly, Bromley Challenor in New Plays, "The Lady of the Rose"; Cicely Courtneidge and Jack Hulbert in "Pot Luck"; "Tons of Money," &c.
Apply, S. C. DORRILL.

THEATRE ROYAL AND EMPIRE, PETERBOROUGH.
Now one of the prettiest and most complete theatres in the country. Run on high-class lines. Companies played either once or twice nightly. Bookings include:
D'Oyly Carte Opera Co.,
All Geo. Edwardes' Productions,
All Macdonald & Young Cos.,
"Bull-Dog Drummond,"
"Sign on the Door,"
"Bill of Divorcement,"
Chas. Doran Shakespearean Co.,
"Edge o' Beyond," "Tons of Money,"
"Merry Widow," "Broken Melody,"
Phillips Opera Co., "Naughty Wife,"
"Charley's Aunt," "Private Secretary,"
"Paddy the Next Best Thing,"
"Loyalties," "Sally."
Vacant Dec. 18, March 5, 26, April 23.
WANTED, First-class Attractions.
Address, J. A. CAMPBELL,
Head Office, Town and County Club, Grantham.

QUEEN'S HALL, MINEHEAD.
WANTED, Companies, 3 nights, Nov., Dec., and Jan. Share, with small guarantee.
Apply, MANAGER.

WORKMEN'S HALL, FERNDALE, GLAM.
Seating Capacity 1,250.
Well equipped for Dramas, Pantos., and Pictures.
WANTED, Companies, one night, three nights, and six nights. On rental or percentage, by mutual arrangement.
Apply to SECRETARY.

PAVILION THEATRE, SOUTHPORT.
WANTED, first-class Companies for Dec. 4 and 11. State terms. Reply, G. ALEXANDER, Manager.

PRINCES THEATRE, BRADFORD.
WANTED, Big Attraction, Comedy preferred, for Dec. 11.
Address, FRANCIS LAIDLER, Prince's Theatre, Bradford.

COLISEUM, ILKESTON.
Please note.—The above Theatre is now entirely under new management.
WANTED, Strong Attractions, Dec. 4, 11, 18 (?).
Also first-class Pantomimes, Dec. 25 (?), Jan. 1, and on, with exceptions.

All coms., HARRY REEVES,
General Manager, 66a, Lord Haddon-road, Ilkeston.

THEATRE ROYAL, MERTHYR.
WANTED, Good Companies, Nov. 27, Dec. 4 and 18, Jan. 8, Feb. 5, and later. Apply, WILL SMITHSON, Stanley House, Gloucester.

MILTON BODE'S THEATRES.
WANTED, first-class Companies for:
OPERA HOUSE, LEICESTER,
Feb. 12, March 19, April 30.
READING: March 12, 19, 26, April 9, on.
CHESTER: March 26, April 9.
NORTHAMPTON: Dec. 4, May 14.
MILTON BODE, County Theatre, Reading.

THEATRE ROYAL, ALDERSHOT.
Only vacancy this year, Dec. 18. Jan. 22, 29 Feb. 12, 19, March 5 and 12.
WANTED, first-class Companies only.
JACK GLADWIN, Empire, Kingston-on-Thames.

HIPPODROME, MARGATE.
Under the Direction of J. Bannister Howard.

WANTED, First-class Companies, Jan. 22, 29, Feb. 5, 12, 19, March 5, 12, April 9, 30, and May 7.
J. BANNISTER HOWARD,
15, Clifford's-inn, London, E.C.4.

PALACE THEATRE, WESTON-SUPER-MARE.
WANTED, Musical Comedies, Good Revues, or Variety Combinations, Nov. 27, onwards, with exceptions. Only theatre, apart from pictures, open in the town during winter season. Coms., CARLTON FREDERICKS, Palace, Weston-super-Mare.

COMPANIES WANTED.

H. W. ROWLAND'S BOOKING CIRCUIT.

WANTED, High-class Attractions,
D.P. THEATRE, EASTBOURNE,
Jan. 8, 15, 22, Feb. 12, 19, 26.
GAIETY THEATRE, HASTINGS,
Dec. 11, 18, Feb. 6, 19, 26, March 5 (?).
PLEASURE GARDENS, FOLKESTONE,
Dec. 11, 18, Jan. 29, Feb. 5, 12, 26.
PALACE THEATRE, RAMSGATE,
Nov. 20, Dec. 4, 11, Jan. 1, 8, 15, 22.
THEATRE ROYAL, WORTHING,
Nov. 27, Dec. 11, Jan. 1, 8.
NEW THEATRE AT MARGATE.
Seating 1,600 persons.
Booking July 2, 1923, onwards.
London Representative for W. W. Kelly and Opera House, Blackpool.

Please note change of address, &c.
16, Chandos-street, W.C.2.
Regent 1178. Torobill, Westrand-London.

BIRKENHEAD HIPPODROME.

Sole Proprietor and Manager,
D. J. Clarke.

Musical Comedy and Dramatic Season.

WANTED,

First-class Attractions
for
Dec. 11 and 18, 1922.

March 12, 19, and 26, 1923.

London Representative,
T. ARNOLD,
Sicilian House, Sicilian-avenue,
Southampton-row, London, W.C.1.

OLDHAM, GRAND THEATRE.
WANTED, Briliant Attractions,
Feb. 19, 25; April 2.
Musical preferred.
Address, E. DOTTRIDGE, "Merivale," Clifton-drive, St. Annes-on-Sea.

REPERTORY THEATRE, NOTTINGHAM.
Under Management of Miss Viola Compton and Ellen Compton.
Vacant Dates, Jan. 22 and 29 and Feb. 26.
WANTED, First-class Attractions.
First-class Touring Pantomime considered.

PRINCE OF WALES' THEATRE, GRIMSBY.
WANTED, Companies for the following dates:
Feb. 26 (through re-arrangement).
March 19, 26, April 9, 30.
May 7 (?), 14, 28, June 4, June 11, and various autumn dates.
All particulars, J. H. CURRY, as above.

COLISEUM, LONG EATON.
Proprietor-Manager, Lindsey Edwards.
WANTED Known, the above theatre, after entire renovation, is now under my own personal management, and companies may rely on everything humanly possible being done to ensure a successful visit. The theatre will only be open Thurs., Fri., Sat. of each week (with exceptions). The first three may be booked in conjunction with the Palace Theatre, Newark. Wanted, First-class Musical Show Dec. 25 (5 nights). Vacant Jan. 4, 18, 25, Feb. 1, 15. Apply as above.

THEATRE ROYAL, LINCOLN.
WANTED, first-class Attractions, Dec. 4 (?), and Jan. 1; vacant through transfer.
Address, F. KING.

THE VICTORY THEATRE, RIPLEY, DERBYSHIRE.
Big capacity. Café, and perfect publicity.
WANTED, first-class Companies only, Nov. 27 and Dec. 18; only vacant dates this year. W. J. CRANSTON, Quadrant-chambers, New-street, Birmingham. Telegrams: "Superfilms, Birmingham."

WINTER GARDENS, NEW BRIGHTON.
December 11 and 18 vacant.
Now booking 1923. (Jan. 1 open and later.)
WANTED, first-class Productions only.

A. DOUGLASS.

THEATRE ROYAL, HANLEY.

WANTED,

Big Attractions

Dec. 11.
Feb. 12.

Full particulars to MANAGER.

WANTED, First-class Revues and Musical Productions, with Immediate and Spring Dates. Send full particulars, HORSFIELD'S AGENCY, Suite 21 and 22, 26, Charing Cross-road, W.C.2. (Full tour in Scotland can be arranged for suitable shows.)

WANTED, No. 1 Fit-up Cos. Good-class twice-nightly Musical Comedies, Dramas, &c. No rubbish. All shows seen before booked. State cert and share terms, date sheet, day bill, full particulars. Small Tip-top Panto. EMPIRE THEATRE, Grays, Essex.

HER MAJESTY'S THEATRE, CARLISLE.
Lessee and Manager:
Mr. Ernest Stevens.

WANTED, First-class Attraction, Dec. 11, week.

Terms and particulars to above.

THEATRE ROYAL, BOLTON.
WANTED, first-class Company (through transferring). Dec. 4.
Apply, W. R. BLEAKLEY.

NEW OPERA HOUSE, DUNFERMLINE.
One of the most comfortable and beautiful theatres in Scotland.
WANTED, West-End Successes, 1923. Bookings include: "Mary Rose," "Romance," "Dollar Princess," "A Southern Maid," "Gipsy Princess," "Quality Street," "Bull-Dog Drummond," "Carnival," "Sign on the Door," "Wandering Jew," Garden of Allah," "Afgar," "Lady of the Rose," "Sybil," "Chu Chin Chow," "Way of an Eagle," "Lass of Laughter," &c., &c. Address, HENRY HARE, as above.

COMPANIES WANTED.

ROYALTY THEATRE AND OPERA HOUSE, BARROW-IN-FURNESS.
WANTED Known, owing to alteration of arrangements, Dec. 4 and 11 are now vacant for First-class Attractions. Also open: Jan. 1 (New Year), Jan 29, Feb. 5, 26, March 19, on, with exceptions. Musical attractions preferred. HUGH ROBERTSON, Theatre Royal, Jarrow-on-Tyne.

For other Companies Wanted see Displayed Wanted Section.

THEATRES WANTED.

UNDER THE DIRECTION OF NELSON KING.

FRANK FORBES-ROBERTSON
in a repertoire of selected Plays, including "THE CALL OF THE ROAD."
WANTED, Jan. 29, Feb. 19, 26, April 30, No. 1 Theatres only. Also Autumn, 1923.
NELSON KING, c/o A. T. M., 178, Shaftesbury-avenue, W.C.2.

"LEATHERFACE,"
Baroness Orczy's New and Successful Play, with
FRANKLIN DYALL,
Miss Louize Fredericks, and London Company.
WANTED, Dec. 26, Jan. 1, and onwards.
Address,
SYDNEY COLTSON, 111, Jermyn-street, S.W.

SEYMOUR HICKS presents his great Lyceum Theatre Success,

"OLD BILL, M.P.,"

by Bruce Bairnsfather.

WANTED, Christmas Week, South.
WEST-END PRODUCTIONS AND THEATRICAL OFFICES,
18, Charing Cross-road, W.C.

SEYMOUR HICKS presents
"BROADWAY JONES."

"1,000 laughs without a blush."

WANTED, Nov. 20, Dec. 4 and 11.
WEST-END PRODUCTIONS AND THEATRICAL OFFICES,
18, Charing Cross-road, W.C.

WANTED, Mon. next, Mon. next,
Dave Albert's Combination of Seven Star Acts,
including
ALBERT and MAIE,
Novel Comedy Duo,
MARTINELLO,
Comedy Juggler,
and 5 more Strong Acts.

Wire quick for Monday,
ALBERT,
Theatre, Holywell.

"THE WIDOW'S HUSBAND."
the new farce, by Robert Ganthony.
WANTED, dates from New Year, onwards, with exceptions, London company, including Wyn Weaver, Bryan Powley, and Miss Jose Brooks. Special Scenery. Address, VILLIER'S PRODUCTION, 4, Duke-street, Adelphi, London, W.C.2.

J. BANNISTER HOWARD'S
"A BILL OF DIVORCEMENT" CO.
By arrangement with Reandean, Ltd
WANTED, Good Theatre, Nov. 27, between Worcester and Ipswich.
WILLIAM MARTIN, 15, Clifford's Inn, Fleet street, London, E.C.4.

J. BANNISTER HOWARD'S COMPANIES.

"THE BELLE OF NEW YORK."

WANTED, Good Theatres, April 9, Aug. 13, 20, 27, Sept. 10, 17, and 24.

"THE EDGE O' BEYOND."

By arrangement with Julian Frank.
Vacant Dec. 25, Jan. 1, 8, 15, 22, Feb. 19, March 3, April 2 and 9.

WILLIAM MARTIN,
15, Clifford's-inn, London, E.C.4.

WANTED, Good Theatre, for Stock, commencing Nov. 27, to follow successful season here. Specially selected company and own copyright plays. Refer B. Kennedy, Esq. Change of bill as required. Wire for Nov. 27. ALFRED BECKET, Hippodrome, Cannock.

"THE SIGN OF THE CROSS."
"THE SIGN OF THE CROSS."
"THE SIGN OF THE CROSS."

WANTED, January 1.
January 1.
January 1.
Glasgow or Newcastle district preferred.

February 19,
March 19.

WILLIAM MACLAREN,
This, Princess's Theatre, Glasgow.
Next, His Majesty's Theatre, Aberdeen.

GRAHAM ROBERTS
presents
"SALLY IN SOCIETY."
"SALLY IN SOCIETY."
"SALLY IN SOCIETY."
"SALLY IN SOCIETY."
The Famous Laughing Lancashire Comedy.
Refer re enormous business at Grand, Plymouth, and Cheltenham (return in seven months). Thanks to J. Jackson, Esq., Gar Kiddie, Esq., F. Davies, Esq., for contracts.
WANTED, Jan. 1 (to precede London), Jan. 15, onwards, with a few exceptions, South preferred.
GRAHAM ROBERTS,
T.R., Aston.
Next, T.R., Smethwick.

WANTED, First-class Theatres.
H. B. PHILLIPS' GRAND OPERA CO.
Nov. 27 (South or Midland).
"COMING THRO' THE RYE,"
including Miss Ena Grossmith,
Nov. 20,
between Stratford and Harrogate.
Apply, THE FREDK. MOUILLOT OFFICES,
7 and 8, Leicester-place, W.C.2.

WANTED, No. 1 Theatres and Music Halls.
"OH, I SAY."
Greatest of all Farces, with full West-End Co., including Stanley Cooke.
Jan. 22, 29, and Feb. 5 (to follow Cardiff).
W. FOSTER HORSFIELD,
Suites 21 and 22,
26, Charing Cross-road, W.C.2.
Telephone: Gerrard 7167.

Ralland and Cameron's
"PEG O' MY HEART."
"PEG O' MY HEART."
The Comedy that appeals to every class of audience.
WANTED, Feb. 19, 26, on, with exceptions. BERTIE RALLAND, This, Arcadia, Redcar; next, Hip., Selby.

THEATRES WANTED.

Mr. Evan Jones (Sole Lessee) presents
THE JOHN RIDDING OPERA CO.
Enormous Success at the Metropole, Bootle (second week).
"This highly talented company bids fair to become a regular institution at this theatre. Rare enthusiasm."—"Liverpool Echo."
WANTED, Immediate Dates.
Nov. 27 (?), Dec. 4 and 18 (to follow Douglas, I. of M.). Lancs. preferred.

Wire or write,
PERCY B. MARTIN,
This, Metropole, Bootle.
Next, Villa Marina, Douglas.

For other Theatres Wanted see Displayed Wanted Section.

NOTE. — For special "Theatres Wanted" announcements of members of the Association of Touring Managers see page 6.

ARTISTS WANTED.

WANTED, good, all-round, capable Actor, for rep. fit-up; open at once. FRED BECKETT, Post Office, Staplehurst, Kent.

WANTED, good Soprano, Tenor, and Bass Choristers for D'Oyly Carte Opera Tours; regular work. Apply (by letter only) for audition to R. D'OYLY CARTE, Savoy Hotel, Strand, W.C.2.

WANTED, Artists for Musical Comedy. Also Ladies for Small Parts. Send photos and state lowest salary, Box 663, "The Era."

WANTED, first-class Comedian for Sketch, able to book. A., 28, Beechwood-av., Kew Gardens, S.W.

WANTED, good Juvenile Troupe to work in Musical Show.

Also
Double-turn Comedian and Soubrette.

Full particulars and lowest terms to JACK WARD, New Theatre, Thirsk.

IDA LILLE.
WANTED, all-round Dancers, also smart Pupils, to train
for Pantomime and Revue.
Parts, Troupes, and Solo Dancers.
Call, 79, New Oxford-st., W.C.1.

WANTED, experienced Dancers. Apply immediately, JEAN ANDERTON, 12a, Thayer-st., Manchester-sq., W.1.

PANTOMIME SEASON.
WANTED Known, to Fairy Queens, &c. Don't miss professional opportunities through vocal defects when a simplified method of correct production and good style would give confidence and ensure success. The weakest voice strengthened. Terms very mod. Songs coached. Applicants write, MME. D., 60, Berners-st., Oxford-st., W.

ARTISTS' WANTS.

WANTED, Engagement, Nov. 27, by good-looking, lively Dancing Soubrette, with own Monologues, capable of Character parts and Pathos. Also experienced Stage Manager with own tools, capable of parts, one or both; man useful resident; keep place in repair, Billing, Posting, &c.; A1 refs.; any business, any distance. FRANK and RITA PINK, 35, Russell-street, Hastings.

WANTED, Revue or otherwise, by 4 Artists, includ. Char. Comedian, Trio of Vocalist and Novelty Dancers; expensive wardrobe and elaborate setting. Wire, FERRELL, 166, West Regent-street, Glasgow.

WANTED, by Baritone, join Semi-Pro C.P. (assist Piano). ALF. COOPER 3, Harringay-grove, Hornsey, N.8.

PANTOMIME ARTISTS WANTED.

WANTED, Singing Chorus Men for Pantomime. Apply, to-day, Thursday, 16th inst., between 2 and 3 p.m., BIG HALL, New Oxford Galleries, 77, New Oxford-st., W.C.

WANTED, for Scotch Fit-up Panto Tour, Quartette, and Trio Vocalists and Dancers, one to play Prin. Girl, one for Fairy. Photos, &c., STRATHMORE P.H., Killin, N.B.

WANTED, Juvenile Dancers, over 14 (small), for Resident London Pantomime. EVA BARNES, 4, Scho-st., W.1.

WANTED, Chorus Ladies for Pantomime; tall, good appearance, and voice. If suitable, revue to follow. Apply, with song, Friday, 4 to 5, CRANSTON (Delphine's Academy), Basement, 48, Carnaby-street, Regent street.

PANTOMIME ARTISTS' WANTS.

WANTED Known, MADGE GOODALL Liberty. Part, Panto, or Revue. 89, Brook-street, Kennington.

WANTED Known, LENNIE DOMER, "Cat," Vacant for Panto through misunderstanding; first-class performer; own skins; speciality. 24, Middle-street, Worcester. P.A., 35, Amesbury-avenue, Streatham Hill, London.

WANTED, by WILL DADO, Ecc. Com. and Dancer, Cat Part. P.A., 1, Grove-ter., Southall, Middlesex.

WANTED Known, PERCY CURRY Comedian, Liberty Panto; any first class principal part; sing, dance, patter Albion Hotel, Sunderland.

WANTED, Revue, also Panto. LES PENSEROSA BELLES (4), expert all-round Dancers. This, City Varieties, Leeds.

WANTED Known, Funny Val, the Comic Skating Juggler, and his funny Skating Giraffe, open for Panto. part and above novelties. Address, FUNNY VAL, 25, Wincott-st., Kennington-rd., London, S.E.

MUSIC HALL ARTISTS WANTED.

WANTED, Acts, all lines, No. 1 Combination, Mon. next; shares. Parties., ALBERT Theatre, Holywell.

WANTED, Acts, every description. Trial turns arranged. Letters, FRED DURHAM'S AGENCY, 303, Lyham-road, Brixton-hill, London, S.W.2.

WANTED, Turns for Baths Hall Swindon, Monday, Nov. 20 (one night), Moore and Burgess Minstrels; tour to follow, well booked over Christmas; must mention terms. Pianist write quick Stamp reply. GODFREY, 145, Clifton-street, Swindon.

WANTED, Good Top Line Acts (must be known), for special all-variety week. Lowest terms, date sheets, &c. FREEMAN, Empire Theatre, Grays.

MUSIC HALL ARTISTS' WANTS.

WANTED, by MURIELLA, Sweet-Voiced Gipsy. Offers for Single Turn. Record work. Demonstrating. Letters, M. TUCKER, 3, Norwood-avenue, Southport.

MUSIC HALL ARTISTS' WANTS.

WANTED, Monday next, by MISS IRIS FULTON, Contralto, at and away from the piano; enormous success, Sale Manchester; encored nightly; return booked Refer, then wire. House address, 58, York avenue, Manley Park, Manchester.

WANTED, Monday next, by GILLIN Ventriloquist; also 27th. Wire, 25, Victoria-road, Burton-on-Trent.

WANTED, Mon. next and 27th, by BARBENDO, in Novel Acrob. Spec Perm., 23, Seagar-st., West Bromwich.

WANTED, Monday next, also Nov. 27 by
EDDIE WALKER.
The Popular Comedian.
Wire or write,
10, Waterloo Bridge-road, London, S.E.1

WANTED, by
JACKSON STANLEY,
The Singing Character Actor and Comedian.
Nov. 27, Dec. 4 and 11, on.
Always an Outstanding Success.
Own Scenery.
This, Pal., Beverley, Yorks. Next, Pal., Ashford, Kent.

WANTED, Monday next, by WILFRED CLOWES and his Concertina. Wire, 61, Parkfield-st., Rusholme, Manchester.

WANTED, by JOCK HARRIS, The Scottish Entertainer, with his Concertina.
Monday next, also Nov. 27 and Dec. 11. Wire, Hip., Yarmouth. Wire.

WANTED, Later Dates, by VERNON CELLSUS & CO., The White Wizard. The most novel and dazzling mystery show in vaudeville. Touring with own company. This, Victory T., Gilfach, Goch, S. Wales. Next, Empire, Mountain Ash.

WANTED Known. Managers Note.—Miss Gertie Gascoyne presents THE CLEVER SISTERS LEE, Duettists and Speciality Dancers. Two Clever Performers. Managers wanting a cheap and reliable turn, wire for Monday next, or, with few exceptions, to GASCOYNE, 2, Prudy Hill, Poulton-le-Fylde, Lancs.

WANTED, by ROSELLE and CLIFFORD, Gipsy Vagabonds, Soprano, Tenor, own Set, Feb., onward, with speciality, for Revue or otherwise.
This, Emp., Sunderland.
"Oh! I" Revue.

WANTED, by BAIN and HILL, in Novelty Surprises, Nov. 20 and 27.

All coms. to 119, Walnut-st., Hightown, Manchester. Tel.: 816 Cheetham Hill.

WANTED, Monday, on, by The Famous ENARDO BROS., Comedy Gymnasts. Wire for Monday to 66, King Richard's-rd., Leicester.

WANTED, Nov. 27, by
THE MURANTS,
Maisie and Elsie.
At liberty Nov. 27, to follow Clay Cross. Something new and novel in Sister Acts. Own garden setting.
Managers or agents wanting a good, high-class Vocal Act
Wire or write.
All coms. MAISIE MURANT, T.R., Attercliffe. Next, Palace, Clay Cross.

WANTED, Nov. 20 and 27 by ATLAS-VULCANA GIRLS, in the only act of its kind. Salary or shares. Gosford Lodge, Fulham. 'Phone: Putney 2094.

WANTED, Nov. 27, Midlands preferred, by MLLE. DALMERE'S TABLE CIRCUS. Performing Rabbits, Cats, Dogs, Doves, Monkeys, Parrots, &c. The only act of its kind. This week, Empire, Edinburgh. Next, Boro. T., North Shields.

CIRCUS ARTISTS' WANTS.

WANTED Known, ROLLO, the renowned Steeplejack, in a thrilling mid-air sensation. The act that is different. Just concluded the leading fetes. Particulars, 4a, Swaby-road, Earlsfield, London, S.W.

WANTED Known, The BELLINIS (lady and gent.), Sensational Equilibrists and Daring Aerial Gymnastic Potpourri Act, are at liberty for first-class Circus, Carnivals, or World's Fairs for Christmas and New Year. Last Christmas big success World's Fair Circus, Agricultural Hall, London. This week, Coliseum, Oldham, Lancs. Perm. address, Springwood House, Littlemoor, Pudsey, Yorks.

MUSICIANS WANTED.

TOWER, BLACKPOOL.
WANTED, up-to-date Musical Director (permanent) for the Tower Ballroom. Written applications only, stating age, salary, and qualifications, to be sent to The Chairman, Tower Company, Ltd., Blackpool, and endorsed "Musical Directorship."

WANTED immediately, first-class Musical Director; variety. References and terms to JACKSON, Hippodrome, Rochdale.

WANTED, Violinist - Conductor for restaurant; must be able to play classical works. Only first-class musicians entertained. Address particulars and photo, Box 656, "The Era."

WANTED, for the small's, experienced Grand Opera Pianist-Conductor; must be good, otherwise useless; absolute lowest terms first inst., MANAGER, c/o Temperance Hotel, Minford-rd., Corwen.

WANTED, competent Conductor-Violin, for first-class cinema; must have up-to-date library, and able to fit pictures. Apply, with full particulars, age, refs., terms, &c., to Box 670, "The Era."

WANTED, good Leader Violinist, lady or gent.; salary £4 10s.; also a good Clarinet Player; salary £3 10s.; for pictures only; audition arranged; commence Monday next. Apply, MISS STONE, Musical Directress, Scala Cinema, Dartford.

WANTED, brilliant Violin-Leader, for high-class cinema; open at once; must be good sight reader, and capable of leading orchestra of 8 or useless; accomplished in Tavan's and standard works. State terms, references, &c., for twice nightly, to M. D., 74, Fuller-street, New Cleethorpes.

WANTED, Leader for Cinema Trio; must be good player, fully experienced and reliable, used to trio work, otherwise useless; start Nov. 27, Chester. Refs., &c., to F. H. JEPSON, The Palace, Blackpool.

WANTED, Leader Violinist, lady or gent., for high-class Cinema. Write, MUS. DIR., Fulham Grand Theatre, S.W.6.

WANTED, Leader Violinist for Cinema, open Nov. 20. MANAGER, Grand Cinema, Lowestoft.

WANTED, smart young Violinist Leader for Hotel on S.E. Coast; permanency; must be experienced in Tavan. &c.; also Dance work. State terms. Send photograph if possible. Box 668, "The Era."

WANTED, Leader-Violinist (gent.), for West-End café; start Saturday next. Call personally, with instrument, between 12 and 1, GRAY, 12, Archer-street, Piccadilly, W.

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FREE auditions every morning (except Saturday), from 10.30 till 12.30., and on Monday and Thursday evenings, from 6 till 8.30.

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Write, enclosing photo., terms, and full particulars, to

CINEMA BUREAU,
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Charing Cross-rd., W.C.2.

Reg. L.C.C.

WANTED, Violinist-Leader; must have good library; no fancy wages; audition Thursday, 11-12, SUMMERLAND, Electric Theatre, Muswell Hill, N.

WANTED, Leader for Uxbridge, 6 evenings. Apply, with terms, to ABBOTT, 47, Uxbridge-rd., Shepherd's Bush, W.

WANTED, shortly, First-class Violin Leader, for high-class café and cinema, large provincial city. Average of 7 hours daily. Excellent salary. State age, and (in confidence) where can be heard playing, to JENKINS, c/o 35, Bower-street, Oldham.

WANTED, Jazz Violiniste and Pianiste (ladies); must be young, smart, and Showmen; vocalists preferred; long contract to suitable applicants. Full particulars, terms, and photos., to Box 692, "The Era."

WANTED, 1st Violin, 'Cello, Bass, Flute and Clarinet for Cinema; ladies only. Photo. and terms. CONSTANCE CROSSE, 5, Vicarage-rd., Stockport.

WANTED, experienced Violinist, gent., Mon. next, for quartette; pictures; continuous, 6.30-10.30, 3 matinées Bank holidays; piano lead. Write, MUS. DIR., Grand Electric Cinema, Gainsborough.

WANTED, Violinist, commence Monday next, Pictures and Varieties; good sight reader essential; well up in Tavans, &c.; continuous, 6.30 to 10.30. State age, experience, refs. and lowest terms (disappointers save stamps), to CYRIL GETLIFFE, Palace, Retford.

WANTED, First Violin, full tone, used to Cinema work; no library required. Apply, PICTURE COLISEUM, Manor Park-road, Harlesden.

WANTED, Violinist, for First-class Dance Hall, North. Evenings only. Must combine technique with showmanship and syncopation. Photo, terms, &c., Box 694, "The Era."

WANTED, good Cornet, Horn, and Bombardon Player, for touring pitching band. State age, TEMPO, 159, Gillingham-road, Gillingham, Kent.

WANTED, first-class Clarinet, able to double Violin; 20 hours weekly. State lowest to MANAGER, Electric Theatre, Dorking.

HIPPODROME, WARRINGTON.
WANTED, good Double Bass, experienced in Variety; present M.U. terms, £3 7s.; open Monday next if possible; permanency. Apply, with two last refs., to
T. HULLEY, M.D.

WANTED, Bass, for high-class theatre and music-hall work; must be really good. A.M.U. terms, £4. State age, experience, and refs. (which will be applied for) to HARTLEY, King's Theatre, Dundee.

WANTED, to open Nov. 27, Trombone for first-class Var.; M.U. terms. Apply, MUS. DIR., Grand Theatre, Hanley, Staffs.

WANTED, first-class 'Cellist, lady or gent., for Cinema, S.W. Write, Box 672, "The Era."

WANTED, 'Cellist for Cinema; no Sundays. Apply, after 3, Thursday, with instrument, LYCEUM CINEMA, Southfields, Wimbledon, S.W.

GULLIVER CIRCUIT.
WANTED, 'Cello, open Nov. 27; experienced variety. Salary £3 7s. Age, refs., to JOHN MILLER, M. D., Hippodrome, Southampton.

WANTED, 'Cellist. Audition Thursday, 11-12, SUMMERLAND, Electric Theatre, Muswell Hill, N.

WANTED, Organist (Orchestral-Harm.), must be thor. exp.; specialist in filling in; no others need apply; Pictures, 5 hrs., 6 days; perm. to good man; M.U. terms. Full pars., exp., age, terms, refs., to MANAGER, Tower Pic. House, Leeds.

WANTED, first-class Orchestral Pianist, open Monday, Nov. 20; A.M.U.; terms £3 per week. Apply, with refs. (which will be applied for), age, and full particulars, to MUSICAL DIRECTOR, Palace Theatre, Scunthorpe, Lincs.

WANTED, first-class Pianist, open Monday first; used to pictures and turns; piano only. State lowest, permanent, to A. HENDERSON, Queen's Hall, Well-rd., Dundee.

WANTED, first-class Relief Pianist, to commence immediately; fitting to pictures essential. Apply, M. D., at 11 o'clock, 35, Dunsmere-road, Stamford Hill, N.

NEW PICTURE HOUSE,
EDINBURGH.
(Provincial Cinematograph Theatres, Ltd.)
WANTED, thoroughly exp. Orchestral Pianist; must be conversant with highest class music and used to pictures; 5½ hours daily (approx.), no Sundays. State age, with references, to ABE FLETCHER, Conductor.

WANTED, good Orchestral Pianist, to open Monday, Nov. 20; must be used to high-class programmes; 6 hours daily; M.U. men only; terms £4 10s. Refs., &c., WHITE, Grand Electric, Middlesbrough.

WANTED, Orchestral Pianist; must be good reader. Audition Thursday, 11-12, SUMMERLAND, Electric Theatre, Muswell Hill, N.

WANTED at once, first-class Pianist, lady or gentleman, used to Tavan and Alder; terms £3 10s.; 6 evenings, 2 matinées; permanency. Apply, EMPIRE, Haslemere.

MUSICIANS WANTED.

WESTBOURNE PARK STUDIOS AND AGENCY,
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WANTED, Reliable Pianist; transpose, memorise, &c.; for C.P. Fit-up Tour. Open Saturday this week. Wire, absolute lowest terms, JORDAN, 4, London-road, Overton, Hants.

WANTED, Musicians at first-class Variety Halls.
NEW CROSS EMPIRE: Drummer (with Tymps.), also 'Cellist.
HULL PALACE: 'Cellist, 1st Cornet, Clarinet; Trombone, Leader.
Applicants must be experienced and thoroughly competent. Write, with full particulars, copies of references, &c., to the MANAGER at the above-mentioned Hall.

WANTED, Lady Jazz Drummer; must be young, smart, Showman, and Vocalist. Full particulars (photo. essential), terms, to Box 693, "The Era."

WANTED, good Double Drummer (with effects) for first-class Theatre (twice nightly); M.U. terms. Add., A. WORKMAN, Rotunda Theatre, Liverpool.

WANTED, first-class Tympanist and Drummer, with full effects; salary £4; permanent.
Open Monday, or 27th.
Refs., MATTHEWS, Picture Palace, Greenock.

WANTED, Drummer, to Deputise Saturday, Nov. 18, 5 hours. State lowest terms, 18, Priory-road, Hornsey, N.

WANTED, Instrumentalists, good amateur, stringed; first-class Orchestral Society. Write, PROFESSOR ALFEIRI, 30, Grove-rd., Wanstead.

WANTED, Musicians for R.M.S.P. Liners, Pianists and String Players only. Apply by letter to ENOS GREENE, 206, Fordwych-road, N.W.2.

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WANTED, Change, by Mus. Dir., Piano, double Violin; 9 years last engt.; any bus.; ex. library. M. D., 59, Queen-street, Keighley, Yorks.

WANTED, by Mus. Dir.-Pianist, any bus.; exp. all lines; present engagement cinema; first-class library, as M. D. or Orchestral Pianist. E. JOURDAIN, 60, Glebe-st., Castleford.

WANTED, Engagement by first-class Musical Director (baton); fine library of music; highest references. Apply CONDUCTOR, 347, Edgware-road, London.

WANTED Known, ALFRED CORUM, Mus. Dir. of Silver Cinema, W., desires change; high-class cinema, where best music and perfect fitting is appreciated, hotel, or any business; violin or baton; composer, arranger; highest refs.; good appearance and address; library 2,000. 32, Aldbourne-road, W.12.

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WANTED Known, YOUNG MUSICAL DIRECTOR, thoroughly experienced in all branches, and specialising in accurate fitting to pictures and artistic presentation, would like to hear from Proprietors, Managers, &c.; extensive up-to-date library; with or without own Renowned Orchestra, including STRONG ATTRACTION. Reasonable terms. Further particulars on application to CONDUCTOR, Box 676, "The Era."

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WANTED, Engt. by Violinist-Rep.; exp. cin.; would deputise. MAY MORGAN, 38, Whitford-gardens, Mitcham.

WANTED, Engt., by Violiniste Rep.; exp. cin.; good lib. DOMIK, Lenham-road, Sutton, Surrey.

WANTED, engagement by steady and reliable Violin, Repet. or Second. Write to Mr. H. FOREMAN, c/o Caldwell, 28, Elizabeth-street, Ibrox, Glasgow.

WANTED Known, Violinist-Repetiteur able to lead; fully experienced all lines; disengaged after December 10; deputising or permanency; London or near; moderate terms. Letters, VIOLINIST, 45, West Hill-road, Southfields, S.W.18.

WANTED, Engagement by Violinist, Repetiteur or Second; terms moderate. 52, Oswin-street, Southwark, S.E.

WANTED Known, Violinist (Rep.), Free to Deputise, Nov. 20, Nov. 30. Box 688, "The Era."

WANTED, Engagement, by Experienced Leader-Violiniste; excellent library; pictures well fitted; orchestra supplied if desired. RICHARDS, 7, Duppas Hill-road, Croydon.

WANTED, Eng. Leader Violinist; Ex. refs.; ex, picture fitter; gent.; aft. and Evngs. Can open Nov. 20. C. SMITH, 296, London-road, Lowestoft.

WANTED, Engagement, Leader or 1st Violin; any bus.; can double Oboe; M.U. L. H. J., 22, Selby-rd., Anerley, S.E.20.

WANTED, engagements by lady Violiniste; deputising town and S.W. suburbs; experienced cinema and café. MISS BUXTON, Certs. T.C.L., 36, Church-avenue, East Sheen, S.W.14.

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WANTED, Engagement by experienced First Violinist; London district; any bus. S. CARDALL, 50, John-street, Luton, Beds.

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WANTED, Engt., experienced Violinist, evenings preferred, but not essential. Apply, VIOLINIST, 49, Fairbridge-rd., Upper Holloway, N.19.

MUSICIANS' WANTS.

WANTED, by Violinist and Pianist, for pict. or hotel work; London dis. PIANISTE, 5, Quarry-road, Wandsworth Common, S.W.18.

WANTED in London, by Young Gent., Position as Violinist in any orchestra, first or second. Applicant has good technique and tone, also good appearance. Terms, M.U. Apply, W. G., 45, Tavistock-terrace, N.19.

WANTED, by Violinist and Pianist, Re-engagement; 2 yrs. last engagement; terms moderate; own library. SULLIVAN, 20, Bevenden-st., East-rd., N.1.

WANTED, Engagement (afternoons only), Café or Tea Room, by experienced Violinist; would deputise. Box 689, "The Era."

WANTED, Engagement by Cornet; theatre or variety; thor. exp.; near London preferred. F. WATSON, 11, Borthwick-road, West Hendon, N.W.9.

WANTED Known, FRED BUTLER, Solo Cornet, late O'Mara's, Phillips, and Charsley Opera Cos., is at liberty. Write, Sunnyside, Shilton, Coventry.

WANTED, by a first-class Cornet Soloist, engagement, London or Brighton preferred; late Band-Sergt. and Solo Cornet, Grenadier Guards. A. MAYES, Northdale (side door), 49, Bulkington-avenue, Worthing.

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WANTED, Engt. by thor. exp. Lady Clarinet; both pitches. Present add., S. GRIFFIN, 62, Woodland-road, Upper Norwood, S.W.

WANTED, permanent Engagement by Clarinettist; 20 yrs.' Army experience; Music Hall 2½ yrs.; good reference; now at lib. Apply, CLARINETTIST, 143, High-street, Plumstead, Kent.

WANTED, Engt., Theatre or Varieties, by exp. Clarinet: M.U.; refs. DUERDEN, 15, Reed-street, Burnley.

WANTED, engagement by Clarinet; any bus.; thor. ex.; Tavans, &c. CLART., 41, Salterton-rd., Holloway, N.

WANTED, good Engagements by Clarinet; experienced any business; high and low pitch. WALKER, 16, Chesnut-street, Darlington.

WANTED, Engagement as Clarinettist; dance or café orchestra. MR. A. E. HAWTHORN, 148, Harley-road, Willesden Junction, N.W.10.

WANTED Known, at liberty for permanency or Dep., Double Bass; experienced. GERTRUDE TALLERTON, 54, The Chase, Clapham Common, London, S.W.4.

WANTED, change by lady Double Bass; very experienced; foreign offers invited. H., c/o Mitchell, The Green, Writtle.

WANTED, Engt. by Lady Bass, all lines. VIOLET BURDEE, 168, Valley-rd., Streatham, S.W.16.

WANTED, Engt. by D. Bass, Lady (21); long exp.; first-class cinema or var.; M.U. TURNER, 3, Parson's-hill, Woolwich, S.E.18.

WANTED, Engagement as first-class Double Bass; permanent; Cinema, Opera, or Variety. Wire or write, WM. MOLINEAUX, 56, Park-rd., Chorley, Lancashire.

WANTED, Engagement by Double Bass (combine Bombardon); experienced all lines, any bus. HEATH, 8, Sloane-street, Bradford.

WANTED, by String Bass, Change; experienced classical music; good reader; solid tone; conscientious worker; two years in present post. WHEELER, 124, Clarendon-terrace, Laygate, South Shields.

WANTED, by Double Bass, engagement, Theatre or Cinema; excellent references. T. DUREALL, 15, Burkitt-lane, Sudbury, Suffolk.

WANTED, Engt. by expd. Double Bass, unexpectedly vacant, Theatre, Cinema, &c. Apply, BASS, 202, Markhouse-rd., Walthamstow, E.17.

WANTED, Engt. by Trombone; reliable and exp.; any bus.; London dis. or tour. SMITH, 5, Cobden-st., Greenbank, Blackburn, Lancs.

WANTED, Engt. by Trombone; cinema exp.; any bus. TROMBONIST, 30, Fremantle-street, Surrey-square, S.E.17.

WANTED, Engagement by Trombone; competent and reliable. TROMBONE, 50, Mayer-street, Hanley.

WANTED, Bombardon, at liberty after long tour, desires Engagement; any business. BLACK, 24, Melton-street, Euston-square, London, N.W.1.

WANTED, by exp. Bassoon, panto, theatre, or any business; good refs.; at liberty; any distance. BROWN, 20, Craigmore-avenue, Stoke, Devonport.

WANTED, Known, Saxophone, Clarinet, and English concertina; two partners; disengaged; Jazz or straight. Box 651, "The Era."

WANTED, Engt. by brilliant Saxophone (E flat, h. p.); double First Violin; Jazz or straight; good showman; present contract expires Nov. 18. All coms. in first instance to SAXO, 8, Foliot-st., Shepherd's Bush, W.12.

WANTED, Engagement by Saxophone, E flat Alto (flat pitch); dance experience. Apply, A. J. WILSON, 150, Sunnyhill-rd., Streatham. Phone: 353 Streatham.

WANTED Known, E-flat Saxophone dis. engaged; double Flute, h. and l. pitch; sight reader; perm. or dep. SAXO., 193, Green-lanes, N.16.

WANTED, Engt., First-class Saxo; combine Trumpet. GROSSMAN, 10, Goldhawk-road, Shepherd's Bush. 'Phone, 1229 Hammersmith.

WANTED, by thor. expd. lady 'Cellist, Engagement, Café, Hotel, or Cinema; good refs. F. M. COX, 13, Bromfield-place, Penarth.

WANTED, Engagements by experienced 'Celliste, combine jazz drums. MISS HILDA MILLER, 32, Montrell-rd., Streatham Hill, S.W.2.

WANTED, Engt. by 'Cellist, cinema trio; fine library of music; mod. terms. CHAS. WHITE, 93a, Reigate Hill-road, Surrey.

WANTED, by experienced 'Celliste, engagement in Manchester or Liverpool district. 8, Parklands-road, Streatham, S.W.

WANTED, Engt. by 'Cellist; good reader and soloist; any bus.; London and Suburbs only. A. E. SHAW, 60, Caithness-rd., Mitcham, S.W.

MUSICIANS' WANTS.

WANTED, Engt. by 'Cellist, L.R.A.M.; really excellent; disengaged Nov. 27. ARTHUR GOULD, 65, Goldsmith-street, Nottingham.

WANTED, Engagement in London Cinema by 'Cellist; some cinema experience and own solos; young; low salary. 'CELLIST, 25, St. Albans-rd., Harlesden, N.W.

WANTED, Re-engagement, experienced 'Celliste, combine Piano or Reed Organ; London only. Address, MURIEL LESTER, 117, Peckham Rye, S.E.15.

WANTED, Engt. by first-class 'Cellist; at lib. for deputising until Dec. 2. MARRIOTT, 11, Britannia-road, Fulham, S.W.6.

WANTED, by experienced Orchestral 'Cellist, Engagement in Hotel, café, or Cinema. Reply, Box 687, "The Era."

WANTED, by proficient Oboeist, good credentials, Pantomime Engagement or full or half-time Variety. 46, Bridge-rd. West, Battersea, S.W.11

WANTED, Engt. by exp. Oboeist, any bus. OBOE, Hippodrome, Birkenhead.

WANTED, engagement by Viola or Violin; any bus.; 5 years Broadway Cinema, Hammersmith. 42, Ballater-road, S.W.

WANTED, by Viola or Second Violin (Variety); experienced; 16 years. Apply, VIOLA, 13, Stockwell-street, Leek, Staffs.

WANTED, Engagement by first-class Flautist; thor. exp.; highest references. FRANK WEBB, 17, Victoria-road, Margate.

WANTED, by exp. Flautist. Engt., any bus.; one full programme for audition (pictures). FLAUTIST, 35, Bective-rd., Putney.

WANTED, Engt. by brilliant Flute and Piccolo, high or low pitch; exp. Pictures, Mus. Com., &c.; terms £2 15s. Box 674, "The Era."

WANTED, by Professional Flautist, Partner, having knowledge of good-class pitching; London or near. 56, Tufnell Park-road, N.7.

WANTED, Engt. by thoroughly experienced Flautist; theatre or variety; after Dec. 2. 122, Crewe-st., Derby.

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WANTED, Engt. by Orchestral Organiste (pipe or reed); experienced pianiste; deputise. MRS. GILBERT, 24, Elm grove, Hammersmith, W.6.

WANTED, by Organiste, Pipe or Mustel; thoroughly experienced; dep. or perm.; evenings preferred. 15, Effra-rd., Brixton.

WANTED, Engagement by first-class Orchestral Organist; lengthy cinema experience; first-class references; competent and capable; evenings only or deputising. DIXON, 71, St. Helens-gardens, North Kensington, W.10.

WANTED Known, Orchestral and Concert Organist, would deputise one day weekly; now principal organist in large Cinema. PAIGE, 238, Gloucester-terrace, Bayswater, W.2.

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WANTED Known, First-class Relief Pianiste-Organiste; sight-reader; expert fitting; vacant Monday, 20th. MALCOLM, 54a, Church-street, Camberwell.

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WANTED Known, lady Solo Pianiste, at liberty; would deputise. GRAY, 6, Cranworth-gardens, 3 Flat, Brixton, S.W.9.

WANTED, Engt. by an experienced Pianiste for Cinema; Solo, Orchestral, or Relief; would deputise Dance. Pianiste also. Box 690, "The Era."

WANTED, the Gentleman who wrote me from Cricklewood last week, to write again. I lost the letter. PIANISTE, 47, Ormiston-road, Shepherd's Bush.

WANTED Known, Pianist (Lady) offers Services to Professional Vocalist or instrumentalist for mutual advantage. Box 696, "The Era."

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WANTED, Engagement by experienced Pianiste. MISS DAWSON, 23, Russell-chambers, Bury-st., W.C.1. 'Phone: Museum 5889.

WANTED, by experienced Solo Pianiste-Soprano, Engagement in Cinema. MISS COOK, 48, Warwick-road, Earl's Court, S.W.

WANTED, Engt., Orch.-Pianiste, lady; 3½ years P. Cond., Cinema, last engt.; ext. library; good sight reader. B. WILLCOX, 30, New-rd. East, Portsmouth.

WANTED, Engt., experienced Pianiste and Violinist (ladies); together or separate; desire change; usual fortnight's notice; hotel, café, or (pictures evenings only); good refs., library. GRINSTEAD 184, Tivoli-crescent North, Brighton, Sussex

WANTED, Engt., Orchestral Pianiste; thor. exper. pictures, high-class music. PIANISTE, 6, Lonsing-road, Honor Oak Park, Forest Hill.

WANTED, by Orch.-Pianiste (lady), thor. competent variety bus.; M.U. terms. "PIANISTE," 8, Bold-st., Atterclife

WANTED, Engagement by first-class Pianiste (Orchestral), experienced in Cinema, Café, &c.; now vacant; first class refs. PIANISTE, 128, Sinclair-road, W.14.

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WANTED by Pianiste, exp. pic. and var.; large library. WEAVER, 16, Milton-road, Wentham, Weymouth.

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MUSICIANS' WANTS.

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WANTED, Engagement by good Orchestral or Relief Pianiste; cinema or dance. WINIFRED ANDREWS, 47, Ormiston-road, Shepherd's Bush, W.12.

WANTED, Deputising Engagements by Orchestral and Solo Pianiste; cinema or hotel; 10 years' experience. L. M., 11, Essendine-rd., Maida Vale, W.9.

WANTED, by lady, Engt., Cinema, Orchestral or Solo Pianiste; sight reader. MISS MAUDE, 7, Beauchamp-rd., Upper Norwood, S.E.19.

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WANTED, Engagement by a thoroughly experienced Cinema Pianiste (lady), Solo, Relief, Accompe. PIANISTE, 349, Essex-rd., Islington, N.

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WANTED, post as Solo Pianist; cinema or café; Liverpool district preferred; good library. CLARE, 16, Ainon, Bangor.

WANTED Known, Jazz Pianist, disengaged, dances; evenings; good sight reader. Terms moderate. Box 658, "The Era."

WANTED, Engt. by first-class Relief Pianist, at liberty Monday, 20th; would deputise. MAVERNE, 91, Camberwell-grove, S.E.5.

WANTED, Engagements by Jazz Pianist.

Write, 34, Hemberton-road, S.W.9.

WANTED, by Pianist (gent.), desiring experience; any bus. PIANIST, 213, Shoreham-street, Sheffield.

WANTED, by brilliant Relief, exp., wants. Perm. or Dep. PIANISTE, 13, Goldsmith-road, Peckham.

WANTED, by first-class Solo Pianist, L.R.A.M., thor. exper., Engt., in or out of town, at mod. terms; large library, including classical music; able to fit pictures. Box 673, "The Era."

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WANTED, Engt., Pianist, solo, orch.; exp. accomp.; pictures, hotel; any bus. Normanhurst, Heston-road, Hounslow, Middx.

WANTED, by Relief Pianist (gent.), Re-engagement or deputising; 3 years last engagement; terms moderate. LEN, 20, Bevenden-street, East-road, N.1.

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WANTED Known, first-class Dance Drummer has Vacant Dates. Write, B. M. STOREY, 9, Carmalt-gardens, Putney, S.W.15.

WANTED Known, Drummer, disengaged, used to Jazz dances. S. BOBER, 11, Athelstane-rd., Finsbury Park, N.1.

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WANTED, first-class Engagement as Tympanist - Drummer, original Glockenspeil with hammers (not piano action to sound as a 6d. toy). Also set of 22 Bells; xylophone soloist, jazz, &c.; experienced in all business; first-class engagement only. Box 684, "The Era."

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WANTED, Engt. by experienced Trio, Violin, 'Cello, and Piano (ladies); up-to-date library; any business. CARLYLE, 37, Campana-road, S.W.6.

WANTED, Engt. by Trio (Violin, Piano, 'Cello), exp. Cinema or Café; own splendid library. TRIO, 5, Lansdowne-pl., Up. Norwood, London S.E.

WANTED, by expd. Trio (Piano, Violin, 'Cello), Cinema or Café; ext. library; terms mod. VIOLINIST, 36a, Inglemere-rd., Mitcham, Surrey.

WANTED, Engagement by Trio (Violin, 'Cello, Piano); can be heard working; library 3,000. JOHNSON, 53, Swinton-street, Bloomsbury, W.C. 'Phone: East 3108.

WANTED, Engagement by good Trio; cinema; good library, good refs.; town or seaside. Wire, VIOLIN, 158, Chatham-avenue, New North-road, N.1.

WANTED Known, Cinema or Café managers requiring music for Saturday or special nights, will do well by engaging the following Quartet (Violin, 'Cello, Piano, and Drums); up-to-date jazz, solos, &c. (original). 23, Clarendon-road, Leytonstone, E.11.

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CHORUS.

Who's the girl that's get-ting all the kiss-es That

* PATTER CHORUS. *(after 2nd Verse only)*

Who's the lit-tle hon-ey that is spend-ing all his mon-ey, And is get-ting all the lov-ing and the kiss-es That

sym-path-y I'd be hap-py if I

me be-neath the weep-ing wil-low tree? I'm not ve-ry jeal-ous I can get some oth-er fel-lows that can

used to be-long to me? Is she fair is she

used to be-long to me? Is she ve-ry pret-ty, is she short or is she tall? is she ve-ry wit-ty is she

on-ly knew— She's go-ing through what

do the lov-ing things he used to do, I'd be ve-ry hap-py with some oth-er lit-tle chap-py just to

tall, Does she cling like the I-vy on the

big or is she small? Is she cling-ing to him like the I-vy to the ru-in that is cling-ing to the gard-en

I went through, Who's the girl that's

cud-dle and ca-noo-dle if I knew Who's the fas-cin-a-ting lit-tle la-dy who is tak-ing all the

wall? Does he look in her eyes— And tell her the lies That won my

wall? Does he cud-dle up and gaze in-to her eyes— And tell her all the same old lies. And all the lov-ing tales he told to

get-ting all the kiss-es, That used to be-long to me? me?

mon-ey that he said that he was mak-ing That used to be-long to me.

f cresc. *ff* *sfz* *D.S.*

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THE REALM OF MUSIC.

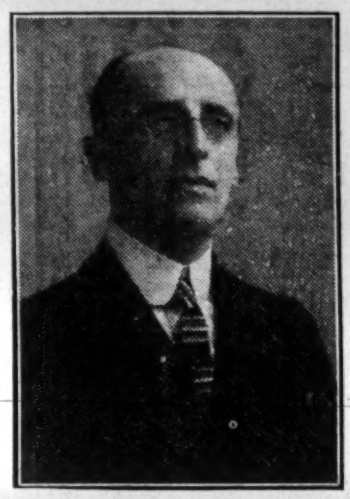
THE MUSICAL DIRECTOR.

ORCHESTRAL NEWS AND NOTES.

IN THE CONDUCTOR'S CHAIR.

PERCIVAL H. OSBORNE.

Percival H. Osborne was born at Brighton. He is a well-known musical director, composer, organist and pianist. When only five years of age he showed remarkable talent. "Jumbo," as his brother Fred had nicknamed him, could play over three-



[Photo., Rembrandt Studios, Richmond.

hundred pieces of music from memory, including operatics, classics, songs of the day, &c.

At the early age of seven, Osborne's first appearance in public was marked with so much success that he was often in demand for local charity concerts, bazaars, &c.

His serious musical education can be said to have commenced when he entered the choir of the Chapel Royal, Brighton, as an alto, where, under the late Miss Cecilia Burleigh, Mus.Bac., he studied the organ, harmony, and counterpoint.

He prizes very much a silver medal awarded for organ playing in connection with the Trinity College Local Examinations. His next step was the appointment to St. Nicholas' as assistant organist, and shortly following this he was appointed organist and choirmaster to St. Mary Magdalene's (R.C.). Mr. Osborne's ten years' service (which he looks back upon with so many pleasant memories and associations) speaks for itself. Soon the music (often performed with orchestral accompaniment) was at its best again.

He was also appointed solo organist and orchestral pianist at the Brighton Aquarium, a post he held until the Council's decision to disband the orchestra.

Now here was work, indeed—while it lasted—some four or five years. Still, he is able to look back with the appreciation that the experience gained has been of great service in making him the all-round musician that he is.

Mr. Osborne, in 1910, founded his own orchestral combination of twenty-six performers, "The Anglo-Austrian Band." Here again he scored triumphantly, for he and his orchestra were soon in great demand, appearing at the principal social functions on the Coast, including the Royal Sanitary Institute's Health Exhibition, Brighton Palace Pier and Worthing Pier Concerts, Brighton Mayoral balls, &c.

Mr. Osborne's musical ability was quickly recognised by Mr. Harold Reading, who appointed him his musical director at the Kursaal Theatre, Bognor, a post he held for two years, until Mr. Reading's resignation.

Accepting a tempting offer, Mr. Osborne came to London, and was appointed musical director and adviser to the circuit of the Putney Bridge Cinema, a position he held with much success for three years; later, accepting an offer on the Davis Circuit for a similar appointment at the Edgware-road Pavilion (now Blue Halls), his orchestra there was acknowledged to be one of the best in the West End. This appointment he was unfortunately obliged to resign at the end of two years, for military service.

Mr. Osborne volunteered for military service under the Derby Scheme, but was rejected on account of eyesight. Eventually he was attached to the band of the Inns of Court O.T.C., where his arranging abilities proved of so much value at a time when little or no music was being published.

Since being "demobbed," his engagements have included two seasons at Finsbury Park Cinema, for the Provincial Cinema Theatres, Ltd., as solo organist; two seasons as musical director at the Barnes Picture House, and as musical director at the new West Kensington Super Cinema. His private dance connection is a very extensive one, growing through recommendations every day. This has led to him forming another of his orchestral combinations known as the Blue "Electra" Orchestra, with which he has just concluded his inaugural engagement with so much success at the First All-British Wireless Exhibition, Horticultural Hall.

Reference has already been made in these columns to Mr. Osborne's success as a composer, and his having won the first prize in Messrs. Ascherberg, Hopwood and Crew's open waltz competition, and his "Broadcaster March," composed expressly for the All-British Wireless Exhibition, in addition to other numbers published by the leading London firms.

Mr. Osborne is also an authority on cinema music, and we find him occasionally contributing articles to the Press.

A LULLY SONG REARRANGED.

Singers who are not too sure of the purity of their French accent will be glad to know that the Walker Dandie Co., Ltd., 173-175, Great Portland-street, publish an English version of "Bois épais," the famous song made from Lully's melody, under the title, "Silent Hills." The necessary arrangement has been made by Edward Dean, who has done his work discreetly and tastefully, and with only such slight adjustment of accents as was unavoidable in fitting the melody to the English translation.

CONCERTS OF THE WEEK.

THE ENOCH CONCERT.

There were songs to please all tastes at the Enoch concert in the Central Hall on Saturday afternoon. Some of the best numbers from the "Art Song Library" were sung by Miss Olga Haley and Miss Kathleen Destournel. Julius Harrison's "Sudden Light" and J. H. Foulds' fine "Eastern Lover" were the choice of Miss Haley, who also sang Holbrooke's setting of "Come Not When I am Dead" in her strongly dramatic fashion. Miss Destournel's pure tones and beautifully smooth delivery were exactly right for Granville Bantock's delicate songs from "The Vale of Arden" cycle, the "White Queen," and the "Bluebell Wood." For the lover of the ballad of sweet sentiment there were Jack Thompson's "Rose of the World" and "I Live for You," sung with uncommon fervour by Mr. David Ellis; and admirers of the breezy nautical ditty were delighted with two numbers from that favourite composer, Easthope Martin's "Way of a Ship," which admirably suited Mr. Harold Williams' fine baritone.

Miss Ada Mylchreest presented the one novelty of the afternoon: "Star of Promise," by the American composer, Bruno Huhn, and achieved a great success with it. One of Miss Dorothy Robson's contributions, "A. L.'s" "Nijamais, ni toujours," is indeed a fresh and charming song, and Miss Robson sang it beautifully.

Between the songs Mr. Frank Lamitte played—admirably—some pianoforte pieces, among them a clever study by Pouishnoff, "Quand il pleut"; and Miss Margaret Holloway, the well-known violinist, gave solos. As usual, Mr. Arthur Meale's organ solos were an enjoyable feature of the programme.

WIGMORE HALL.

A fine gathering of Colonials welcomed Miss Kathleen Garven, a dramatic contralto from New Zealand, on Friday evening. This lady has a sonorous voice of unusual quality, especially in the lower register, and considerably lighter in the higher tones than would be expected. She sang songs in French and English, by many composers, not overlooking such time-honoured numbers as "Three Fishers" and "Caller Herrin'." Her able assistant was Senor Celso Diaz, a very agreeable violinist. Miss Nellie Hayward was at the piano.

CONCERT AT GILLINGHAM.

A concert given in the Y.M.C.A. Hut, Gillingham, was a great success. The performers were The Daphne Trio, which consists of a vocalist, violinist and dancer, Nellie and Evelyn Newlyn and Billie Littlewood, assisted by Mr. J. Alcock's bijou orchestra. Nellie Newlyn's rendering of "The Minstrel Boy" was a musical treat. Evelyn Newlyn is a brilliant young violinist of great promise.

MR. GERALD COOPER.

The work of Mr. Gerald Cooper, in familiarising the general public with the works of Purcell, Bach, and others of the early masters, received encouragement in the obvious pleasure of the rather scanty audience at Æolian Hall on Wednesday, the 8th. A capable party of instrumentalists included Mr. Cooper, Miss Doris Houghton, Mr. Charles Woodhouse, and W. S. Hinchliff, and the harmonies selected took one back to the Lutenist period of simplicity.

If the Cantata, "Ich Habe Genug," of Bach, is a little monotonous, the vocalist, Mr. Norman Notley, sang some beautiful old French music quite delightfully. In the latter numbers the harpsichord accompaniment proved very refreshing.

MME. MARIE KAUFMANN.

An altogether satisfactory audience, despite the wet night, gathered at Æolian Hall to hear Marie Kaufmann make her first appearance in London, and, apart from any personal charm with which this fine pianist is endowed, her ideas and technique are those of a quite uncommonly fine soloist. She has, further, a wide conception of colour, a resonant tone, balance of power with left and right hand, and uses the pedal to fine purpose. Brahms, Chopin, Schumann, Strauss, figured in a deservedly applauded programme, in which Miss Helen Luard appeared as 'cellist.

SINGERS AND PLAYERS.

A very satisfactory house gathered on Saturday at the second of the "Pops" run by the Guild of Singers and Players. Armistice night was devoted to a recital of Lieder of great charm. Excellent translations of the text gave the music every intelligence to those who are not acquainted with German. The singers, Miss Sibyl Cropper and Mr. John Goss, were very sincere and satisfactory in their well-selected duets and songs by Schubert, Schumann, Wolf, Brahms, and others. Schubert's fine song, "Der Zwerg," was excellently sung by Miss Cropper, and Wolf's "Der Rattenfänger" might well slip into almost popular programmes, sung in the English translation of Mr. John Goss. Miss May Walker accompanied particularly well.

BALLAD RECITAL.

Mr. Douglas Hemmings, baritone, and principal of the Lyttleton Academy of Music, gave a ballad recital recently at St. Michael's Hall, Rutland-road, E. All his songs were greatly enjoyed, especially "The Erl King," a song which, owing to the difficulty involved in its effective interpretation, is not often heard, "The Song of Hybrias the Cretan," "The Temple Bells," and "Invictus." Mr. Hemmings was supported by his pupils, who gave pianoforte soli, duets, and trios, and played his accompaniments. Altogether a very creditable performance was given by both master and pupils. The Lyttleton Concert Direction arranged the concert.

ROYAL COLLEGE OF MUSIC.

One of the most impressive ceremonies in memory of those who fell during the Great War was that of unveiling the memorial tablet in the Entrance Hall of the R.C.M. on Nov. 10. The ceremony was most reverently carried out by Lord Justice Younger. The roll contains the names of some 38 students and others connected with the college. Of the music, nothing could have been in better keeping or better done than the congregational singing, backed by the exceedingly fine orchestral accompaniment under the direction of Mr. Adrian Boult. The selections were an effective Funeral March by Sir Charles V. Stanford, who was present, Parry's "Jerusalem," and Vaughan Williams' "For All the Saints."

CHILDREN'S ENTERTAINMENT.

Mr. James Portland, of 39, Sinclair-road, Kensington, the well-known children's entertainment provider, is now making wide preparations for the coming Christmas season. Mr. Portland has probably the largest agency of its kind in this country, and it is no unusual thing for him to have control of from twenty to forty children's performances on one afternoon, in all parts of the country.

Mr. Portland tells us the greatest difficulty is to find enough good entertainers, who understand the special requirements of children, to cover the demand in the busy season, and he will welcome all entertainers of experience who will write or call upon him. All children's entertainers are invited to send full particulars to Mr. Portland, and conjurers, clowns, marionette and Punch and Judy artists are specially required.

Mr. Portland has also promised that either himself or his manager, Mr. Hardy, is prepared to see the performance of any entertainer who writes to him, mentioning "The Era," anywhere in London, or, if the entertainer wishes, to arrange for an audition at Mr. Portland's offices in Kensing-

CONCERT PARTIES ON TOUR.

A LA MODE.—Nov. 13, Hippo., Ellesmere Port.
AUTO-SUJJESTORS. — Nov. 13, T.R., Loughboro'; 20, Pav., Ashford (Kent).
BOX OF VESTAS.—Nov. 20, Liverpool.
BUSYBODIES.—Nov. 13, Cinema, Pateley Bridge.
COMEDY.—Nov. 13, T.R., Birtley.
CONFETTI.—Nov. 13, Arcadia, Doncaster.
FARCE.—Nov. 13, Clarence Pier, Southsea.
FRILLS AND FLOUNCES.—Nov. 13, Rothwell Hall, Gosforth; 20, New T., Barton-on-Humber.
JAZZ MADCAPS.—Nov. 13, Picture House, Gillingham.
LEADSWINGERS.—Nov. 13, Palace, Stamford; 20, Public Hall, Slough.
LIVE WIRES.—Nov. 13, P.H., Littleport; 20, Pal., Stowmarket.
NAP.—Nov. 20, Ellesmere Port.
ODDS AND ENDS.—Nov. 13, Palace, Treharris.
OPTIMISTS, THE.—Nov. 13, Art. P.H., New Mill; 20, Anglesea Pal., Burton-on-Trent.
PEACHES.—Nov. 13, Playhouse, Dorking.
POPPIES, THE.—Nov. 13, Pal., Chepstow (3). Picture House, Lydney (3).
QUAINTESQUES.—Nov. 13, Albert Hall, Stafford.
QUALITIES.—Nov. 13, Grand, Banbury.
QUIXOTES.—Nov. 13, Assembly Rooms, Chester; 20, Assembly Rooms, Chester.
ROGUES.—Nov. 13, Hull; 20, Stafford.
ROVERS, THE.—Nov. 20, Liverpool.
SEVEN NOBODIES.—Nov. 13, Waterloo.
SNATCHES.—Nov. 13, Palace, Creswell; 20, Arcadia, Doncaster.
SOCIETY SIX.—Nov. 13, Avenue Theatre, Morpeth.
SUMMITS.—Nov. 13, Queen's, Farnworth.
SUPERBS, THE.—Nov 13, Palace, Attercliffe.
VARIETY.—Nov. 13, Gosforth.

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A MUSICAL CAUSERIE.

BY

HUBERT BATH.

A contemporary has been raising the interesting question of what is the best period when composers—the great composers—have done their best work. Whether in their youth and adolescence, maturity, middle or old age. Such a question should really affect the psychologist rather than the musical critic, inasmuch as it matters little to the outside laity when, why and wherefore a certain individual perpetrated (or perpetuated!) any particular work of genius. However, the question has been raised and examples cited. It is rather more interesting to the profession, perhaps, than to anyone else. Mozart, Schubert, Chopin and a few others all died comparatively young, and, what is more important, when they had already achieved their greatest work. Their genius had said and uttered the last word as far as they were concerned, and they were spared that horrible experience of having to live through an old age of senile adolescence when they might have had to turn up their superior noses to the rapid advancement in their own particular harmonic art. There are one or two exceptions, however, to this catalogue of youthful vigour and genius which are apt to be lost sight of.

Wagner Was No Chicken.

For instance, Wagner was "no chicken" when he died, and, moreover, advanced in and with his art right to the end with "Parsifal." Then, again, Verdi was one of the most extraordinary examples of "aged youth" and mental advancement that could ever be cited. The number of times the old man changed his style of writing and "moved with the times" and assimilated the musical advancement of his contemporaries is little short of marvellous. In fact, Verdi stands unique in the history of the musical art in this respect. From the peculiar idiosyncrasies of "Ernani" and "La Traviata" to "Il Trovatore" (which was a comparative failure at its initial production), he passed to an entirely new musical era with "Aida." And, what is more remarkable, this latter opera was a "commissioned" piece of music for the then Khedive of Egypt. And commissioned music is but rarely successful. Still more surprising is the fact that he progressed still further as the years went on, and came forth with another new style with his "Othello." To cap all, he "Wagnerizes" Shakespeare and produces his operatic swan-song in his four-score years with such a great and modern—at that time—contrapuntal masterpiece as "Falstaff." Withal he managed to canonise his worldly work with the great "Requiem." This is, I think, a record of youthful age which has rarely been surpassed in any of the arts.

* * *

Melody Before Meals.

But these observations on the best periods of a composer's life when he "turns out" his greatest work seem to me not nearly so interesting to our own particular age as the particular time when such works are accomplished. Great classic works always spread themselves through the artist's brain over an extended period. But the actual time of day or night is always interesting to the every-day working musician, and, indeed, also to the laity. Some composers can only do their best work in the extreme early hours of the morning before breakfast, and, after a light meal, carry on throughout the morning and afternoon. Others arrange their day's work in a workmanlike and methodical manner by "putting in" so many hours of the day at, approximately, the same time each day and consistently sticking to so many hours *per diem*. As a rule, the result is also businesslike and sounds so!

* * *

Midnight Oil.

Personally speaking, to give an example, I find the best time for work from eleven before midnight to four in the morning. The brain, such as it is, seems far more alive, works at double the pace, and is more responsive to the will and more receptive to action. There is a physical reason for this which, perhaps, is too involved to go into from a musical point of view in these columns.

* * *

For Filthy Lucre.

Of course, one has to eliminate those "light" composers who are obliged to extemporise their tunes but are incapable of putting pen to paper. Their category is that which includes the village organist with inspirations after Matins or Evensong. The only slight difference is that the village organist is not quite as lucky in his environment. In other words, the cowboy is unable to "take down" on paper the "inspiration" which has materialised whilst "milking the cow"! (Rude, crude, but alas! true.) I do not, being of the profession, blame our clever "extemporisers" for being ingenious enough to procure a suitable individual whose circumstantial amenities will allow him to sink his harmonic individuality for the sake of "filthy lucre." (I have had to do the same myself and have thoroughly enjoyed—eh!—the "filthy lucre"!) But I do blame those responsible for either the management or publication of some of those abortions which we in the profession are so cognisant of.

Two Pollys.

The two productions of Mr. Gay's "Polly," the one by Nigel Playfair and the other by Mr. H. Bernhardt, are likely to prove thoroughly entertaining from a public point of view. It remains to be seen how far the musical outlook will coincide with the rival producers. There is not the slightest doubt that a most important factor in the success of each production will be the music and its peculiar arrangements. Speaking for myself, I can promise something novel, something in tune with the particular period, something full-blooded and coloured, and something thoroughly interesting to listen to. After having assimilated the score—or rather the skeleton—which Mr. Gay and his publishers have bequeathed to us, e.g., a collection of tunes with their approximate basses, I can safely say that never before have I struck such a wonderful musical collation. The opportunities for the musician and arranger are enormous, and the variety of style extensive.

Did Gilbert Study Gay?

It is quite safe to imagine that the late W. S. Gilbert must have had more than a slight peep at Mr. Gay's lyrics in "Polly." The humanity and humour is that of to-day and to-morrow, too. The setting may be artificial, but it does not in any way interfere with the underlying stratum of truth which runs true throughout the play. The character of "Polly" is considerably stronger than the "Polly" of "The Beggar's Opera." In other words, she has been scarred somewhat by the world, and has grown up some. It sounds alarming to say that there are some seventy odd numbers in the original production, but some are as short and as light as thistledown, whilst others are merely a fanfare, as it were, startling, arresting, but short. The tunes are drawn from all sources and many countries. Needless to say, the Old Country figures prominently, but Italy and France are not insignificantly represented. Of my own particular treatment of the tunes I naturally prefer to remain silent at present. I hope, however, to have at least one surprise as far as the musical production goes.

* * *

Carl Rosa Finance.

It is more than refreshing to know from Mr. Van Noorden that the recent season of the Carl Rosa Opera Company at Covent Garden has been an unqualified success from a financial point of view. In other words, the short season at the Garden has not only paid its way, but shown a profit. There is not the slightest doubt that opera can be made a paying proposition if only it is handled in the right way and by the right people. There is a considerable public throughout the length and breadth of the country, as well as in the metropolis, who will always support grand opera decently staged, played, acted and sung. The names, somewhat hackneyed now, I admit, of some of the operas appear to have a magnetic influence on certain lay musical minds. I read a short article the other day by Mr. Toye, somewhat deprecatory to some of these operas which I have in mind. We know that there are, indeed, humorous moments from a stage point of view in such operas as "Tannhauser" and "Lohengrin," and also even "Tristan and Isolde." The false modesty of the nobles in "Tannhauser" when the "hero" (sic) reveals to the astonished assembly that he has "been with Venus," the comic "seriosity" of the stage swan which sails away with Lohengrin, and the interminable quietude of the long-drawn-out love-duet on the mossy bank in the second act of "Tristan," are indeed, from a human, logical point of view, inestimably funny. But surely a musician such as Toye is would allow the music by its sheer power to carry him away beyond the mere crudities of Wagner's stage-craft. I always trained myself to listen to the celebrated "Ride of the Valkyries," when performed in the theatre, with closed eyes and an open mind, so as to avoid the flash of those horrible lantern-slides on the back-cloth.

Courtneidge's Stage Management.

The stage-craft which will adequately portray Wagner's musical inventions has yet to be evolved by a courageous individual who will defy convention and tradition and—even Wagner! It will be an individual who will re-think in Wagner's mind as he himself would re-think his stage to-day. It will be an individual who will create the staging from the music in an up-to-date, logical manner, so that the little absurdities which strike the eye may be eliminated and the offensive crudities superseded. Personally, I should like to see a first-class revue-producer take some of the Wagner operas in hand in a modern, practical manner and "do unto them as they should be done by." I can never forget Robert Courtneidge's production of "Madame Butterfly" some few years back at the Shaftesbury Theatre, when Rosina Buckman made her initial appearance in the name-part under my bâton. The way in which "Bobby" handled the staging and defied tradition whilst, at the same time, respecting the music of Puccini, was something worth noting and experiencing. A production of any of the standard operas by Robert Courtneidge would be worth hearing and—seeing.

A SCOTTISH VOCALIST.

Miss Sheila Macdonald, a young singer, born of an old Scottish family in New Zealand, made her professional début at the Music Hall, Edinburgh. Miss Macdonald, who was a promising student in Auckland, came to London from the Colony about six years ago, and has since studied under the best masters in the metropolis. Her voice is a soprano of great compass and flexibility, and she possesses the gift of dramatic expression in a high degree, while the clearness of her enunciation merits especial praise. At the close of the recital, after a moving interpretation of Elgar's "Pleading," Miss Macdonald was enthusiastically recalled to the platform and presented with a beautiful bouquet of roses. Mr. I. Losowsky was solo-violinist, and Miss Joan Singleton was accompanist.

OLD WORLD CHAMBER MUSIC.

Mr. Gerald Cooper, in concert with Concert Director Philip Ashbrooke, is responsible for six delightful programmes at Æolian Hall, the first of which emphasised the claims of Dr. E. H. Fellowes' edition of the Lutenist song writers to the notice of all lovers of melody. The graceful verses, too, inspiring writers of the period, 1580-1648, in themselves have a charm as refreshing as the old-world harmonies employed by Champion, Ford, Dowland, and others of their school. The pleasantly tingling tone of the harpsichord, and the peculiar beauties of tone associated with the viola da Gamba make an ideal change from modern chamber-music combinations. The singer, Miss Fay Yeatman; the viola and violin players, Miss Hélène Dolmetsch and Jessie Grimson, together with Mr. Gerald Cooper at the harpsichord, were heartily applauded by a distinguished audience.

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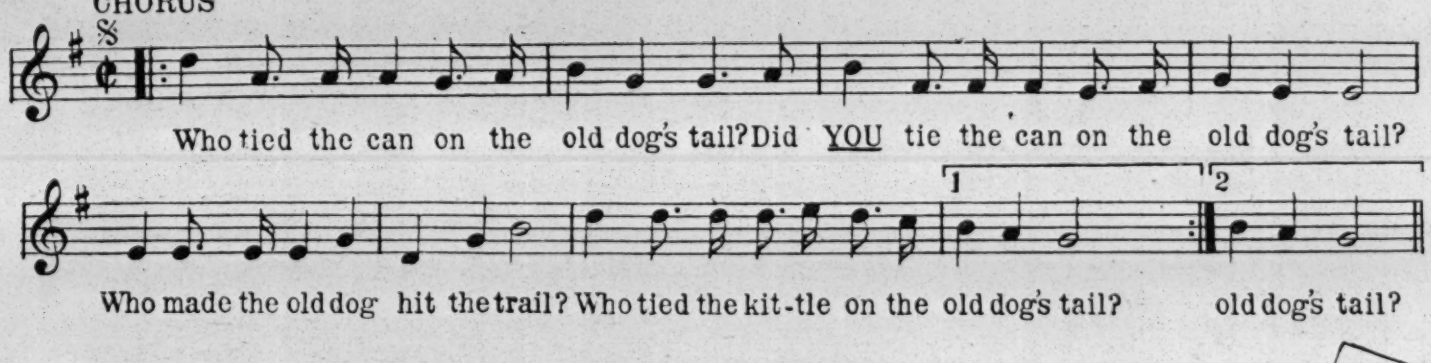
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1
2
Who made the old dog hit the trail? Who tied the kit-tle on the old dog's tail? old dog's tail?

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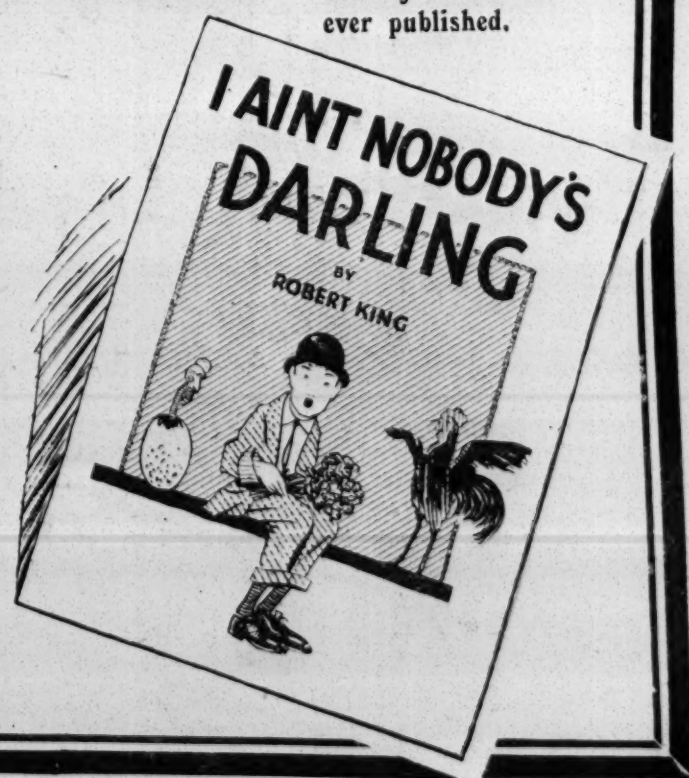

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CONCERT PARTIES AT WORK.

The Flames.

This capital concert party, whose title is taken from their black and red costume, gave a most successful show last week at Wortley Hall, Finsbury Park. A well-varied programme included a burlesque, "Chew Tinned Cow," by Estelle Cottell, who is a first-rate comedienne, and in "My Day Out" and "Neighbours," among other selections, made the audience roar with laughter, while her duet with Reg. Hick, "I've Got Something to Say to You," met with approval. Vic. Barry has a good voice and sang with much expression "A Warwickshire Wooing" and "The Mercantile Marine"; both evoked encores. Nora Daly possesses a pretty soprano voice, and in "Down Vauxhall Way" and "The Dancing Lesson" her singing was everything that could be desired. A laughable skit on Socialism, "Down with the Whole Darn Lot," was capitally rendered as a trio by Reg. Hick, Vic. Barry and Harry Venner, and the ventriloquial entertainment by Harry Venner and his lay figure "Joe" was quite good. Reg. Hick's rendering of "There's Another One Gone" and "Yet I Don't Know" were given with whimsical expression. Freda Ellis deserves to be complimented on her facility in the gentle art of accompaniment.

The Knibs.

Last Saturday this bright little concert party visited Eynsford and gave their entertainment with marked success at the village hall. Daphne Rumball scored with the comedy number, "Touch the Harp Gently," and Clement Smith kept the house merry with song and story, whilst his coalition with Daphne Rumball in the clever character sketch, "Audiences," was once again a decided hit. Fredk. Vincent, a pleasing baritone, was well received, while Jean Baxter was encored for her clever elocution. Mabelle May (soprano) was, owing to illness, unable to appear, and her place in the straight duets with Frederick Vincent was taken by Jean Baxter. Mary Brame was again the efficient accompanist.

POSITIVE SONG SUCCESSES

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SONGS AND SINGERS.

Francis and Day.

Pantomime comedians are much interested in the news of the hit made by Ernie Mayne with R. P. Weston and Bert Lee's song, "Our Little Garden Subbub," at the Birmingham Grand, and the number by these favourite writers is assured of a big following.

Principal boys and girls are voting solid for Clifford Grey and Melville Gideon's "If Winter Comes (Springtime Will Soon Be Here)." The latter, who is the composer of the song, is scoring with it in the entertainment given by the Co-Optimists in town, and Talbot O'Farrell's success with it at the Victoria Palace last week and at the Alhambra the week prior has stamped it as a sure thing for the Christmas annuals. Principal girls are taking up with avidity both "Not At Home To Anybody," sung by Mary Leigh in "Snap," and "Why Should I Cry Over You?" sung by Eva Kelland in "O! Lady, O!" which this week is played at Leeds Hippodrome.

The pantomime chorus ballad of the year, judging by the way it is being taken up, is more than likely to be found in John P. Long's "Wherever You Are," so prominent a number in the hands of Dick Henderson, who first sang it at the Euston Palace (now the Regent).

Likely numbers for "annuals" are two recent imports from America, both having come with big reputations. The titles are "Dear Old Southland" and "Carolina in the Morning."

Those established favourites, "Peggy O'Neil," "Dapper Dan," "Julius," and "Say It With Music," have each a large following among artists engaged for pantomime.

At Lyons' Popular Café Marjorie Aucott, the whistling violinist, with her novelty band, is scoring heavily with "Stumbling," "Tippy Canoe," "Vamping Rose," and "If Winter Comes (Springtime Will Soon Be Here)."

A comic song from the joint pens of John P. Long and Terry Sullivan, entitled "His Is a Fine Phiz, His Is," is in the press.

In "Oh, Yes!" Leslie Rome is scoring at Aldershot this week with "Peggy O'Neil," "Stumbling," "Arabian Nights," and "Wabash Blues."

"Swanee River Moon," "Keep On Building Castles In the Air," and "Stumbling" are going very big in "Smoke Rings" at the Holborn Empire for the second week.

Lawrence Wright Music Co.

Mr. Fred Morris, who is appearing at the Palace, Grimsby, this week, is making a special feature of "I've Lost the Best Pal I Had."

Sinclair's Mannikins have scored a big success with "When You Came My Way," which they have introduced in their miniature pantomime. This number is being eagerly sought after as a duet for principal boy and girl this year.

Arthur Hall has arranged to feature "What Happens After the Ball?" and "When You Came My Way" in "Giggles" revue.

The Sequitos, who appeared at the Tottenham Palace last week, also find "When You Came My Way" a winner, and are making a special feature of all Lawrence Wright numbers, including "Waiting and Watching," "Caravan," and "By the Old Ohio Shore," the numbers receiving really artistic treatment at the hands of these accomplished vocalists.

"Caravan" is still an enormous hit in Fred Karno's successful "1922" revue, which is at Stratford Empire this week, being beautifully sung by Alec Regan. Other big Lawrence Wright numbers in the show are "What Happens After the Ball," sung in best possible manner by Beatrice Allen, and "The Midnight Choo Choo," which is a very bright opening number.

Miss Elsie Carlisle, of the same show, has arranged to feature "After a While," which number she will shortly introduce.

Miss Marie Claire, at Shepherd's Bush Empire this week, features two Lawrence Wright songs with success, namely, "What Happens After the Ball" and "A-at-Choo," and will shortly introduce two new numbers from this house.

Miss Florence Guest, who has been working so successfully with "Buzz Along" revue, is this week at the Pavilion, Leicester, where she is making a very big hit with "Golden Dreamboat," a number which always secures her much applause. Miss Guest tells us that she intends using "Caravan" and "When You Came My Way" during her forthcoming pantomime engagement.

Writing from Burnley last week, Jack Charmon informed us that he was scoring heavily with the new number, "I've Lost the Best Pal I Had." This week, at the Palace, Carlisle, he is again making a big hit with this number, which is proving much to the liking of audiences everywhere.

The new comedy number, "Beaver," has been secured by Mr. Billy Danvers for his forthcoming pantomime engagement.

Miss Kitty Spencer, at the Palace, Luton, this week, makes a decided hit with "I've Lost the Best Pal I Had."

Ascherberg, Hopwood and Crew, Ltd.

Ascherberg, Hopwood and Crew have apparently produced a more than usually attractive list of pantomime numbers this year; at any rate, it has proved very much to the taste of our readers.

They have received so many applications as the result of their advertisements that they have been compelled to send replies in strict rotation. They ask us to express for them their regrets to friends who have not had an immediate answer. Special arrangements have now been made to cope with the "onslaught," and further inquiries are welcomed.

"If Winter Comes" is certainly a "coming" song, if it has not already arrived. On Sunday last it was rendered at all the National Sunday League concerts throughout the metropolis, securing enthusiastic receptions everywhere.

Among the singers might be mentioned Herbert Cave, Annie Rees, Harry Welchman and Phyllis Evennett.

Panto. singers of this number are evidently on a good thing.

"Eileen Adair" is rapidly finding favour with principal boys, and is to be featured in a new revue, "Maid in England."

Panto. comedians with "nautical" parts are delighted with the lively character of "Hurrah for the Rolling Sea," a humorous number with a real flavour of the brine in it.

Ascherberg's can provide many strong pantomime numbrs this year for artists who care to investigate.

G. Ricordi and Co.

An ideal little song, with harmonised chorus, has just been released by this firm for pantomime, called "In Lavender Time," by Louis Chapman, and has already been selected by that most popular soprano, Doris Ashton, as her special number with the ever-popular "O Sole Mio," which ensures the song's immediate success. Another number by the same composer is "Wait Till We Get Our Little Home Together," a vocal fox-trot of the first order. This has been taken up by the great Espinosa as ideal for a soft-shoe dance, and was performed as such by Mabel Roberts at the special matinée on Oct. 28, at the Manchester Palace.

Zoe Corner and Bernard Knowles, who are booked for Francis Laidler's "Dick Whittington" at Bradford, report great success with "In Lavender Time" from Harrod's, where they were featuring this and other Ricordi numbers, including "The Bend of the Road," the great Dick Whittington chorus song, all last week in the Georgian Restaurant.

Jessie Broughton and Dennis Creedon, writing enthusiastically from Aberdeen, report conspicuous success with "A Warwickshire Wooing," the great Harry Dearth ballad, and ask for copy of "In Lavender Time" by return.

Globe Music Co.

"I'm List'ning in, Dear" (the great wireless ballad), "Golden Curls" (the beautiful lullaby song), and "Palm Tree Isle" (the new syncopated waltz number) are all making rapid progress towards popularity. The Globe Music Co. are specialising on these three winners for the coming season, and they have already been secured for several of the important Christmas productions. Pantomime producers and artists should send immediately for copies.

Queenie Leighton, at the Ilford Hippo., is making a huge success with "I'm List'ning in, Dear." Harry Gardiner, with his phono-fiddle, is playing "Palm Tree Isle," at the Olympia, Shoreditch, which is much relished by the audience. Jen Latona, Dan Bros. and Sherry, and Vera Kitchen are doing exceptionally well with the beautiful lullaby song, "Golden Curls."

Peter Bernard.

Irene Magley and Monte Wolff are scoring much success with "Say It With Kisses" and "Save a Little Sunshine for a hit with "All the Ugly Women Say Hello to Me," "Was Friday a Woman or a Man?" and "Blessings," at Rector's New Club.

Tony Castle and Allen Martin say that "Was Friday a Woman or a Man?" and "Blessings" are going big. The Ten Cowboy Syncopaters are using "Say It With Kisses" and "Save a Little Sunshine for a Rainy Day."

George E. Walsh writes to say that "Thankful and Thankful Again" is an absolute riot. Scot Murray is featuring Peter Bernard publications.

FOR NOTES on FELDMAN NUMBERS

See page 28.

MME. TETRAZZINI.

Great Reception in Sunderland.

Mme. Tetrazzini was accorded a great welcome at Sunderland last Friday night. She sang at the Victoria Hall, and the occasion was the first international celebrity concert of the season. The hall was packed with Wearside music-lovers.

Tetrazzini charmed everyone with her fine rendering of the aria, "Son, Vergin Vezzosa," from Bellini's "I Puritani"; the recit, aria and allegro, "Ah, Non Credea," from Bellini's "La Somnambula," and in the duet from the first act of "Rigoletto" with Signor Baggiore. Others on the programme included Mr. Lauri Kennedy, a 'cellist of uncommon ability; Signor Baggiore, tenor; Mr. Ivor Newton, pianist; and Mr. John Amadio, flautist.

STUDIO CLUB.

The weekly concerts at the Studio Club continue to go along merrily. On Thursday not only was there a special concert, arranged by Mr. Sydney Burnstead, but there was also a one-act play in which Miss Constance Burleigh appeared. One of the shining lights in the concert proper was Mr. Walter Lemprière, the well-known violinist.

Wagner Concert.

A programme of special interest is that announced by the Crystal Palace Choral and Orchestral Society for their first concert, seeing that it is entirely made up of the works of Wagner. One of the principal items will be the Prelude, Selection from the First Act, and the Grail Scene from "Parsifal." There is also a comprehensive selection from "The Flying Dutchman," including the popular "Spinning" and Sailors' Choruses; the March and Chorus and "Elizabeth's Greeting" from "Tannhäuser," and the popular Overture to "Rienzi." Besides these, two of Wagner's less known songs will be sung, viz., "Grief" and "The Two Grenadiers." The vocalists are Miss Ida Cooper and Mr. Stuart Robertson. The Crystal Palace Choir and a considerably augmented orchestra are taking part. Mr. F. W. Holloway is at the piano, and Mr. Walter W. Hedgcock will conduct.

Kettering New Orchestra.

There were large and appreciative audiences at the Kettering Coliseum on Sunday afternoon and evening, when the Kettering New Orchestra gave two more of their capital concerts. Miss Mary Hilliard (soprano) and Captain Horace E. Stevens were the vocalists introduced on this occasion, and both of them fully maintained their enviable reputation for really artistic singing; whilst in Miss Cissy M. Felce they had a skilful and sympathetic accompanist. Among the orchestra's own well-rendered items was a very pleasing morceau, "Fond Memories," composed by Mr. Harry Richardson, the conductor.

J. and W. Chester, Ltd., have just published "La Cimarosiana," Suite by Cimarosa-Malipiero, arranged for piano by Eric Blom.

FLORENCE ETLINGER SCHOOL.

A delightful entertainment was given at Paddington-street, the most notable item being Sir James Barrie's clever playlet, "The Twelve Pound Look," which was remarkably well acted by Elsa Palmer, charming and convincing as Kate, and Cecil Trouncer very good in the part of the self-sufficient Sir Harry Sims; also Walter Schofield as Tombes, whilst Peggy Sprink, as Lady Sims, was also a credit to the producer, Dame May Whitty.

In the performance of "The Séance," by Norma Mitchell Innes, especial praise is due to Maud Drew as Mme. Dolores, a clairvoyant, a vivid character-sketch, and to the authoress as a matter-of-fact slavey.

A scene from "Madam Butterfly" was also included in the varied programme, and was notable for the good vocalisation and the dramatic fervour of Jessie Delphin as Cho-Cho-San. Edith Cadbury Brown, as the faithful attendant, Suzuki, also sang and acted effectively.

Besides all these dramatic excerpts, there was a praiseworthy performance of Hellenic Euplastics, contributed by Olive Baker, Denise Houghton, Winifred Rowland, Gwen and Doreen Harfel, and Isabel Northey, under the direction of Miss Janet Duff. The dances by Miss Helen May and her pupils were most enjoyable, and her exhibition dances and those of Minette and Jean Austral, were very instructive as well as illustrative of the poetry of motion. A doll dance by Grace Curtis and Doris Freeman and their *pas de deux* were perhaps the best pupils' contributions. "The Gipsy Bride," sung by Yvette Anning, was also very acceptable.

BOOKS OF THE PLAY.

A Clown's Confessions.

In his illustrated volume of reminiscences, entitled "From Sawdust to Windsor Castle," published at 12s. 6d. by Stanley Paul and Co., Essex-street, Strand, "Whimsical Walker," the famous clown, tells many stories of the strange adventures he has encountered and the notable people he has been associated with.

Monk and Minister.

One of the most amusing of these has reference to a noted preacher who conducted a Sunday morning service held in a Southampton circus. A small monkey which had just been purchased managed to get loose and crept very gently to where the reverend gentleman was standing. There was no viciousness in the monkey, but he just pulled the reverend gentleman's trouser-leg. The clergyman naturally turned to see the cause, dropped the hymnbook as though it were red-hot, and with one jump was across the ring and through the stable-door quicker than I can tell you, his flock scooting after him. That finished the preaching in the circus."

Dan Leno.

Whimsical Walker tells several anecdotes of Dan Leno. On one occasion he assisted at a children's party given by the great little comedian. "Dan lived at Clapham Park, and I went down and helped him to put up coloured lamps for the illumination at night. There were also to be fireworks, over which he had spent £40. They were stored in a little outhouse. But long before night came there was an impromptu display. While we were hanging the lamps we heard an explosion and saw all the fireworks going up in the air."

Animal Training.

The famous clown, himself an animal trainer of no little experience, has something to say on a subject which has so recently occupied public attention. He declares emphatically that "Kindness first, last, and always kindness is the secret of success in training all animals." He cites as an example his wonderful donkeys "Tom" and "Jerry," who figured in the performance given by Royal command before Queen Victoria. "Jerry" may be said to have been killed by kindness, for while in charge of his master he suddenly dropped down dead. A post-mortem examination was held, and in the opinion of the veterinary he had died from overfeeding. He had, in fact, died from apoplexy.

LONDON IN THE 'SEVENTIES.

Barnato Brothers, Conjurors.

In his voluminous record of "Fifty Years in Theatrical Management," Mr. M. B. Leavitt, the American manager, recalls his first visit to London in 1871. He writes: "London certainly appeared like a new world to me, and after a week spent in visiting the theatres and music halls, I rented an office in Henrietta-street, Covent Garden, and advertised for talent in 'The Era,' the leading theatrical journal in the English metropolis. I was swamped with applications for engagements, among which was a written one from the Barnato Brothers, Barney and Harry, comic magicians and sleight-of-hand performers, who had occasionally given what are called 'Buskers' exhibitions in the London streets. They subsequently went to South Africa with an unimportant vaudeville company; when they returned to Europe both were men of large wealth, already reaching for control of the diamond market." Years later Mr. Leavitt met Barney Barnato one night in the Jardin de Mabille, Paris, and both evoked considerable amusement recalling their first meeting.

The First Syndicate.

Mr. Leavitt was the pioneer in running a theatrical syndicate. Years before Al Hayman, Klaw and Erlanger and their associates formed the theatrical syndicate so much discussed, Mr. Leavitt had a chain of theatres extending to the Pacific coast.

Brotherly Love.

He testifies to the fact that at the time of his first visit to this country the feeling towards Americans was, to say the least, far from cordial. "Comparatively few of our countrymen were then to be found in the 'Tight Little Isle,' and most of these probably were sorry they had come so long a journey to meet so cool and even smug a reception." He adds: "All this is vastly changed, and none are more cordially greeted in the possessions of the British King than those whose place of nativity is under the Stars and Stripes—thanks to theatrical commerce.

HOWARD & CO.'S ANNOUNCEMENT.

ANY SIX TROS from the following list will be sent post free on receipt P.O. for 3/3. All are free for public performance.

BLOSSOM-TIME
(Dance Intermezzo of International repute. The Great "Daily Mail" Wireless Success.)
FETE ESPAGNOLE
("A gay and sparkling sketch in 'Tempo di Bolero.'"—*Era.*)
'NEATH THE WILLOWS
(Love scene from "The Sylvan Ballet.")
THE **FORGOTTEN MELODY**
(The most haunting romance of the last decade.)
SUPPLICATION
("A prayer without words."—*Era.*)
A MA CHERIE
("Light, dainty tripping grace."—*Era.*)
VALSE MELODIQUE

SECURE THESE NOW from the pioneers of "Back to pre-war prices":—
HOWARD & CO., 19, Percy Street, LONDON, W.1

THE PLAY IN PICTURES

Old stagers will recognise in the brilliant dancer at the Victoria Palace, Kitty Doner (1), the daughter of two distinguished ornaments of the variety stage a quarter of a century ago. Miss Peggy Rush (2) makes a fine figure in "Blue Beard's Wife" at the Queen's. When "Peter Pan" is revived at the St. James's Theatre this Christmas Miss Edna Best (3) will once more be its hero. A contemporary in copying this announcement from the "Era" of a week or two ago introduced it with the most unnecessary phrase "rumour says." Here (4) is Miss Esme Beringer, the sinister Mammie in "The Cat and the Canary." Miss Beringer, whose wonderful Dick in her mother's adaptation of "Little Lord Fauntleroy" was the stepping stone of her career, has done some very good work in the meantime, ranging, in Shakespeare, from an unforgettable Romeo to a deeply impressive Lady Macbeth. In (7) the eerie scene of the reading of the will in "The Cat and the Canary" is illustrated. Miss Ethel Irving (5) returns to the public view with Mr Robert Loraine. Mr Arthur Wellesley (6) proceeds on tour immediately with an "Ian Hay" comedy. Miss Nora Johnston (8) is once more applying herself to the Christmas production of the delightful "Blue Bird."

THEATRICAL GOSSIP.

Marie Lloyd's Will—Bequest to Hoxton Charities—But Personalty Nil—Sir Alfred Butt and the Entertainment Tax—Future of the Garrick.

Will of Marie Lloyd.

Mrs. Matilda Alice Victoria Dillon (professionally known as Marie Lloyd), of 27, Woodstock-road, Golders Green, N.W., late of "Oakdene," Finchley-road, Golders Green, N.W., who died on Oct. 7 last, aged 52 years, daughter of Mr. John Wood, and wife of Bernard Dillon, the ex-jockey, left estate of the gross value of £7,334 2s., with net personalty nil. Probate of her will, dated Aug. 12, 1921, has been granted to Mr. Huntly Eugene Jenkins, barrister-at-law, of 1, Brick-court, Temple, E.C., and Mr. Christian Groebel, solicitor, of 63, St. Martin's-lane, E.C. Marie Lloyd left £100 to her maid, Mrs. Maud Wilson, if still in her service; £300 to her brother, John James William Wood, and all other her property upon trust for Myria Matilda Aylin (née Courtenay) for life, with remainder for Hoxton (North London) charities in the sole discretion of her executors and trustees.

Dame Ward's Will.

In Dame Genevieve Ward's will, published elsewhere, will be noted explicit instructions for her cremation—duly obeyed. She requested that a Catholic priest, her friend, be asked to conduct a service, which, of course, he could not do, for Dame Ward, a devout Catholic, forgot that cremation was forbidden by her Faith. There was much distress and misunderstanding when it was found that the law compelled obedience to Dame Ward's instructions, inadvertently given.

"Milestones."

"Mary Stuart" has passed its fiftieth performance at the Everyman Theatre, but still looks as though it had a long run ahead.

"The Smith Family" is nearing its one-hundredth performance at the Empire. Mr. Harry Tate has introduced his sketch, "Selling a Car."

"Ambrose Applejohn's Adventure" duly celebrated its five-hundredth performance at the Savoy on Saturday. At the Palladium to-night "Rockets" is played for the four-hundred-and-fiftieth time.

On Monday "The Last Waltz" will be played for the 50th time at the Gaiety.

Cabaret Shows.

Mr. Andre Charlot and Mr. George Grossmith have lost no time in increasing the activity of the Midnight Follies. As now allowed by the London County Council, from Monday onwards there will be eight girls in the chorus and four principals. Mr. Carl Hyson is overlooking the entertainment.

Old Vic. Plans.

Two plays, one a great contrast to the other, will fill the bills at the Old Vic. next week, viz., Gordon Bottomley's "Britain's Daughter" and Massinger's "A New Way to Pay Old Debts." "Britain's Daughter" deals with a very early period of English history, and very appropriately follows on after the extra performance of "Julius Cæsar," at the Old Vic., as its author hoped it might. Written in 1920 this will be its first performance. Massinger's play has been seen before at the Old Vic.—in 1848. Both plays will run for two weeks.

Cut for the Critics.

"In deference to the critics" Mr. Austin Page has cut out the last act of "The Beating on the Door" at the St. James's Theatre. It is a charming compliment, but will it save the play?

Play About Puffs.

"Advertising April" is the title of a play by Mr. Herbert Farjeon shortly to be published by the British Drama League, which is forming a library of plays. It is a satire on modern methods of publicity.

Gentlemen, You May Smoke!

Smoking is now permitted to those who should wish to see "Dédé" at the Garrick Theatre.

Criticism Again.

Unfair criticism is alleged to be the cause of the failure of "The Secret Agent" at the Ambassadors Theatre. But what about the unfair management which presents ill-considered plays to a mostly benevolent public?

"Polly" for the Kingsway.

"Polly," the sequel to Gay's "Beggar's Opera," is to be done at the Kingsway Theatre on Dec. 30. In the cast will be found Miss Muriel Perry as Mrs. Peachum, Miss Adrienne Bruine as Jenny Diver, Mr. Percy Parsons as Vanderbluff, and Mr. Pitt Chatham as Morano, the piratical development of Macheath.

Laughing Marie Lohr.

To-morrow night Miss Marie Lohr produces Mr. Alfred Sutro's comedy, "The Laughing Lady," at the Globe Theatre, herself, of course, playing the leading part. In her company are Miss Violet Vanbrugh and Mr. Godfrey Tearle.

Snpping Robert Atkins.

There is a great demand for seats at the supper to be given by the Gallery First-Nighters' Club on Saturday. Mr. Arthur Bacon, the Secretary, will be glad to receive at the Coronet Hotel, Soho-street, early applications for the few remaining.

Amateurs for Professionals.

A number of distinguished amateurs played Mr. Somerset Maugham's "Noble Spaniard" at His Majesty's Theatre on Monday for the benefit of the Actors' Benevolent Fund.

Boosting "The Bill of Divorcement."

Bold advertisement of "The Bill of Divorcement" enforces the value of this play as an impeachment of the Rutherford case. Lord Birkenhead's words were: "to some this may appear a harsh and even inhuman result, but such, my Lords, is the law of England."

Future of the Garrick.

Negotiations for Mr. Robert Loraine's tenancy of the Garrick Theatre failed of completion. We understand that Mr. Bobbie Hale will begin his career in West End management here when "Dede" has run its course.

Political Ballet in "Snap."

A clever and amusing ballet with a strong flavour of politics, has been introduced to "Snap" at the Vaudeville; also vivifying novelties.

John Crook Dead.

Mr. John Crook, the well-known musical composer and conductor, is dead. He was a Manchester man, but having obtained an introduction to H. B. Farnie, he came to London to fulfil an engagement as conductor at the Avenue Theatre. Subsequently he was engaged at Drury Lane, the Vaudeville, and the Duke of York's Theatres. From 1880 his name was associated as composer with a series of well-known musical plays, amongst these being "The King's Dragoons," "Lancelot the Lovely," "The Field of the Cloth of Gold," "The Lady Slavey," "Jaunty Jane Shore," "Claude Duval," "Don Quixote," "The New Barmaid," "Black and White," and "Oh, What a Night!" It was in 1904 that he composed the music for "Peter Pan," and in the following year he was responsible for the music for "Pantaloon." For "Rosy Rapture," produced in 1915, Mr. Crook composed the incidental music.

"Paddy" Entertains the B'hoys.

The members of the company who were presenting "Paddy the Next Best Thing" at the Theatre Royal, Bath, visited the Bath Pensions Hospital on Friday afternoon to present this charming comedy to the hundreds of men still under treatment. Their kindness was greatly appreciated, and at the close the artists were accorded a big ovation, Miss Muriel Munro (Paddy) being quite overcome by the warmth of the reception she had from the "B'hoys."

Archer's "Green Goddess."

One of the casual prattlers about the play, in speaking of Mr. William Archer's drama, "The Green Goddess," which has been running in America for years, speaks of the author as "once a well-known London dramatic critic, the author of a very good book called 'Playmaking.' When he seriously settled down to write plays he decided to drop his work as a critic." Seeing that Mr. Archer was for upwards of twenty years beyond all comparison the greatest authority among the critics, and that his work not so very long since regularly distinguished the columns of the "Star," he must feel quite flattered!

We have always suspected that this tempestuous melodrama was really written in a mood of cynical humour, but it has certainly enriched its author very greatly. Mr. Charles Arliss cherishes the design of bringing it to London ere long. "The Green Goddess" was produced by Mr. Ames Winthorp at the Walnut-street Theatre, Philadelphia, at Christmas, 1920.

After twenty-four performances it was reproduced at the Booth Theatre, New York, where it made the fine record of 438 performances. There followed ninety performances at Boston. "The Green Goddess" is still running at the Great Northern Theatre, Chicago—it lately reached its 600th performance, having been seen in no more than four cities. Chicago was meant to be the starting point of a tour which has had to be abandoned, so that it may run out its popularity there.

Death of Mrs. Van Biene.

We regret to learn from her son, Mr. Joseph H. Van Biene, of the death of Madame Auguste van Biene, widow of the famous 'cellist and actor-manager. Mme. van Biene, née Rachel de Solla, was 73. She died at the house of her daughter, Mrs. Carl Stromberg, 26, Howell-road, Belsize Park, and is buried at the Jewish Cemetery, Golders Green.

A Matrimonial Muddle.

Mr. Pat Somerset, according to a Central News correspondent in New York, is anxious to marry Edith Day. Why on earth cannot it be fixed up, to the ending of a very tiresome and disgraceful interlude? The matter stands that the hearing of extradition evidence against Somerset having ended, the papers have been forwarded to Washington for review. Day's husband, the producer, Carlton, and Somerset's former wife, pretty Miss Margaret Bannerman, have tendered testimony.

Future of the Theatre.

Dealing with the "Future of the Theatre" before a full house at the "Old Vic." on Tuesday evening, Mr. St. John Irvine dwelt principally on the past. He declared that Elizabethan audiences were healthy audiences, and that frequenters of the Old Vic. were most like them. In fact, if Shakespeare were to visit the Old Vic. one evening he would recognise many of his old friends. His hearers should therefore have been 300 years dead.

The greatest period of our history was the Elizabethan epoch. He asked them to believe that the spirit of that time was the poetic spirit. Not only Shakespeare, Marlowe, Ben Jonson, but the whole of the people of England felt the poetic spirit and expressed it in their writings. Elizabethans preferred tragedy to comedy. "Hamlet," "Macbeth," and the like were much more in request than "As You Like It," "The Merry Wives of Windsor," and the rest.

It was because England to-day was a sick and exhausted people suffering from overstrained nerves to such an extent that we might be fairly called neurotic, or at the very best convalescent. We wanted trivial entertainments like an invalid wanted something that made little demand on his mind. It was not until war broke out that the stories of Miss Ethel M. Dell became popular. Mr. Irvine caused much amusement by reading extracts from Miss Dell's book, "The Way of an Eagle."

Seymour Hicks's Return.

It is on the cards that we shall see Mr. Seymour Hicks in town again very shortly, in an important production, at a theatre which will be in the nature of a surprise when its name is revealed.

Home-coming De Courville.

Another home-comer is Mr. Albert de Courville, at present running a revue at the Holborn Empire, but likely to do a musical piece of dimensions at a West End theatre during the Christmas season.

Vedrenne's Coming of Age.

It is an interesting coincidence that the success of "Secrets" at the Comedy Theatre should coincide with the commemoration of the manager's twenty-first year in control of a West-End theatre. He began his business career in the Consular service. A further coincidence is that Mr. Vedrenne's first theatre was the Comedy, built by the late Alexander Henderson, for what would now be regarded as a ridiculous sum. It was at the outset devoted to comic opera, and directed by Miss Violet Melnotte.

Mr. Vedrenne's first venture was with a curious blend of German plays and performances of Shakespeare by the Benson Company. But thereafter he made quite a brilliant record with mainly English plays, the characteristic work of distinguished English authors, and with some classics. He was for a long time associated with the late Lewis Waller; but what appeals most to the popular imagination is the management with Granville Barker of the Court Theatre and with Dennis Eadie of the Royalty. Few men have done finer work for the modern stage.

Sadism Next.

It is said that a not unnatural sequel to the production of "The Cenci" will be that of a play with the most delectable Marquis de Sade for its hero.

Ypres Ball.

So great is the interest in the Ypres Ball, which takes place at the Albert Hall on Nov. 30, that tickets are being sold in France and Belgium. Lady Falmouth, who is vice-chairwoman of the Ball Committee, has had a letter from the Earl of Ypres, who is at present in Paris, stating that he is doing all that is possible for the Ball in Paris, and that whilst in Belgium (where his Lordship attended the funeral of the Unknown Warrior) he again interested a great number of people in the Ball.

From a Famous Collection.

Four of the gowns to be worn by the ladies taking part in the Pageant of Eastern Queens at the Ypres Ball on Nov. 30 have been loaned by Mme. Thea Jeltes, from the wonderful collection left her by her mother. Mme. Thea Jeltes, who is well-known in the artistic world, will herself appear as Cleopatra, and will wear embroideries estimated to be at least 500 years old.

Pat Collins and Walsall.

Of Mr. Pat Collins's candidature for Walsall a valued correspondent writes: "The good wishes of all showmen and travelling amusement caterers are with him, and he has received gallant assistance, not only from his brethren of the road but from his fellow-townsmen. For many years past Mr. Collins has done good work on the Walsall Town Council, and for the last sixteen years he has been the President of the Showmen's Guild, so public work is no new thing to Councillor Collins.

"Through the agency of the Showmen's Guild many showmen lent their cars to help their President on polling day. Being a three-cornered fight there has been plenty of work, but Councillor Collins's genial personality has ensured for his cause crowds of keen and enthusiastic helpers.

"There are constantly-recurring attempts in Parliament to interfere with the business of the fair-ground and the private affairs of the van-dwellers—constant supervision by the Showmen's Guild and very careful scrutiny of Parliamentary Bills has always been a first necessity of the work of the Showmen's Guild. The presence of a showman M.P. with inside knowledge of the amusement business throughout his life and with a capital of £200,000 invested in it would be an invaluable asset to the whole travelling community."

"Island King" Tour.

At Christmas "The Island King" will begin a tour of the larger cities.

Another Marriott-Watson.

Miss Elsie Marriott Watson, who is playing the part of Grey in "A Case of Diamonds" this week at the Wimbledon Theatre, is a sister of the late H. B. Marriott-Watson, and is related to Miss Nan Marriott-Watson.

Actors' Association.

At a Council meeting held on Friday, votes of condolence were passed with the relatives of the late Mr. Edward Doyle and Mr. E. H. Arundell.

The secretary (Mr. Alfred Lugg) reports that the Association, having been successful in negotiating a considerable number of engagements for its members, it has been decided by the Council that in future the office should act officially as an agency, and steps are being taken to put this into operation immediately.

The Association is most anxious to trace the wife of a late member—Mr. Gerald Henson—who died in Australia. Will anybody who can kindly give this information?

The report for the week ending Nov. 11 gives the following figures: Death levies due, 22; subscription stamps due, 45.

Moneys recovered, 1922: Legal claims: Previously, £3,153 8s. 4d.; this week, £229 5s.; total, £3,382 14s. 4d.

Death Levy Benefit: Previously, £979 17s.; this week, £120; total, £1,099 17s.

Protection Fund: Previously, £128 1s. 10d.; this week, £6 8s. 9d; total, £134 10s. 7d.

Total cash payments, £4,617 1s. 11d.

No. of New Members: Previously, 976; this week, 49; total, 1,025.

Sir Alfred Butt and the Tax.

Sir Alfred Butt writes, apropos our leading article of last week, that it is not quite fair to say he uttered an emphatic "No" when the abandonment of the Entertainment Tax was suggested to him at an election meeting. "I dealt with the matter much more fully," says he, declaring that he was not seeking election to the House of Commons as the representative of any trade or industry whatever. "I am out to do my best to restore prosperity to all classes."

To an interviewer of the "Daily News," who laid "The Era" leading article before him, Sir Alfred said he had every sympathy with the hard case of the entertainment industry, and as far as the national finances were in a position to allow of the remission or, at all events, of a modification of the Entertainment Tax, he was in favour of that being done, but he could not conscientiously support the abolition of the Tax under present conditions of finance if it would mean that this additional revenue would have to be raised by other taxation.

Sir Alfred did not consider that the Entertainment Tax is the sole, or even the most important factor that is crippling the industry. There were other far more important factors which contributed to the difficulty of running places of entertainment at the present moment. The most important of all was probably that the spending power of the public had decreased materially, whereas entertainment managers had not been able, in many cases, to decrease their expenditure.

Sir Alfred was of opinion that if we restore peace at home and abroad, and get rid of our unemployment by increasing industrial activity, the entertainment industry would, in common with all other trades, reap the benefit.

Dodge, Dumb Friends, and Ducat.

Mr. Thornley Dodge, who has organised a big matinée in aid of Our Dumb Friends' League which is to take place at the Victoria Palace to-day (Thursday) has just been engaged by Nigel Playfair to play the part of Mr. Ducat in "Polly," the sequel to "The Beggar's Opera," which is to be produced at the Kingsway Theatre some time next month.

The programme for the Victoria Palace matinée includes Miss Edyth Goodall and Mr. Thornley Dodge in "A Voice in the Street," a one-act play written by himself. Miss Helen Mar, Miss Dorothy Varick, Vera and Esme Beringer, Mme. Dora Gibson (from the Royal Opera, Covent Garden), Miss Adela Hamaton, Miss Gwen Lally and Thomas Howell with his company, "The Operiros."

Mr. Thornley Dodge will also perform his popular music hall act, which includes two character numbers, "Amorous Bill" "My Old Clay Pipe," and some lightning crayon sketches.

Gertrude Silver-Tongue.

At Manchester the flow of oratory continues. Miss Gertrude Kingston is actively supporting the Conservative candidate for Rusholme, Captain Thorpe. She sidetracked to the Playgoers' Club, whom she addressed on "Money Changers in the Temple of Drama," attacking what she describes as the commercialism of the modern theatre. She urged upon the members of the club the building of a theatre so that they might see plays as well as talk about them, admitting that her own experience at the Little Theatre had taught her something of the difficulties of such a project. Still, she was quite confident of the possibilities of such a scheme. She believed that Manchester could be fanned into enthusiasm in respect of her project. There is always a delightful dash of cynicism in Miss Gertrude Kingston's humour."

Labour and Art.

Mr. Frank H. Rose, who was Labour member for North Aberdeen in the last House of Commons, and who has himself written a number of plays, writes on "The Corruption of Dramatic Art" in the current (November) issue of "The Labour Magazine," the official monthly journal of the Labour party. In the course of his article Mr. Rose says that "worthless plays are produced because they are financed by the author or his friends, just as books are published at the expense of the writers. For all I know, the vast majority of our managers and producers conduct the business side of their interests with honour and some regard to the higher interest of sound dramatic art. But one is obliged to believe that the practice I have referred to is too widespread to be either healthy or honest." In the same issue of "The Labour Magazine" Mr. J. B. Williams, the general secretary of the Musicians' Union and the chairman of the Trades Union Congress General Council, writes on "Playing to Live." Mr. Williams says that "the musical profession unfortunately is not understood really even now amongst the Trade Unionists. Many people regard it as a light, easy employment to be followed in one's spare time."

Actor Manager's Failure.

In the London Bankruptcy Court on Tuesday Mr. E. Lewis Waller appeared for his public examination. His liabilities are given as £5,633, of which £5,393 is expected to rank; assets £2 4s. Mr. Waller attributes his bankruptcy to the failure of "The Great Day" and of companies of which he was a director; to the consequent loss of salary; also to loss on the purchase of options on plays, interest on borrowed money, and depression in the theatrical profession. The examination was concluded.

Pianist's Successful Claim.

At Lancaster County Court on Friday, before Judge Bradley, Miss Belle Conroy, of King-street, Morecambe, obtained £27 10s. and costs from Tom Till, of the Central Pier, Morecambe. At the beginning of the season Miss Conroy was engaged under contract as pianist in the Central Pier Orchestra, but was discharged on the ground that she was incompetent. It was shown that she was quite competent, and had played in previous orchestras at Morecambe with success, and there were a number of professional vocalists in court who were prepared, said Miss Conroy's solicitor, to testify to her abilities. His Honour held that there was no case made out against Miss Conroy, and gave judgment on the contract.

Famous Critic Dead.

Alfred Edward Thomas Watson, who died the other day, is chiefly discussed by his biographers as an authority on every sport, but especially horse racing, riding, and driving. He was "Rapier," of the "Illustrated Sporting and Dramatic News," and for many years racing correspondent of the "Times." But he was one of the finest of the old school of dramatic critics, very just, sound in his judgments, a clear, but especially a concise and lucid, writer. He stood aghast at the irresponsible fantasies of the younger school.

Mr. Watson wrote a good deal about music, too. In his life Alfred Watson played many parts, even Othello, as an aspirant to the stage. It was the wish of his family that he should go into the Army. He tried architecture, he was entered for the Civil Service, but the acceptance of a short story for the pages of the long defunct "London Society" chained him for ever to the literary life. For many years he was the dramatic critic of the "Standard," and once nearly got the appointment of Licenser of Plays. He knew almost everybody worth knowing, on the stage and in society. It may be, however, that his monument will be the Badminton Magazine. Withal, Mr. Watson was friend, the Duke of Beaufort, who also installed his friend as Editor of the "Badminton Mafazine. Withal, Mr. Watson was a quiet man and reserved, but by his more intimate friends he was greatly loved.

Empire Exhibition Scandal.

We have received many letters in regard to the Empire Exhibition scandal, alleging irregularities. We propose to return to the subject next week. The Election has, in the meantime, kept Sir Alfred Butt fully occupied.

Amateur "Mikado."

The L.J.C. and Midland Bank Operatic Society is experiencing a brisk demand for tickets for the three performances of "The Mikado" which it is giving at the King's Hall, Covent Garden, at 7.30 p.m., on Nov. 23, 24 and 25.

"Brighter London."

Not even the dreariness of a November fog can dim the brilliance of the second number of that vigorous and enterprising latest addition to the ranks of illustrated weeklies, "Brighter London." The current issue is even better than the maiden issue which preceded it, and is literaly packed with good things. "Brighter London" has received a remarkably warm welcome at the hands of the public, and its appearance and make-up, no less than the excellence of its pictorial and news pages, do much to aid in practical fashion the brightening of this little village by the Thames. Twopence coloured, "Brighter London," with its twenty-four pages of sparkling text and merry illustrations, is a guaranteed cure for the blues, and it is interesting to note that the proprietors have arranged to allocate a percentage of the monthly profits on the paper's net sales to the London Hospitals Appeal Fund.

The black-and-white and two-colour illustrations touch a high level of artistic merit, and we seem to detect in some of them the anonymous work of an eminent and gifted artist. Hearty congratulations to our old friend, Mr. Buckland Smith, on a really fine production.

"Tons of Money."

Birmingham playgoers welcomed this new producer of laughter, "Tons of Money," at the Prince of Wales' Theatre on Monday. High expectations had been raised, and on the whole no one was disappointed. Messrs. Will Evans and Valentine have managed to invest the farce with a plot which has all the elements of a complete mix-up, and as Messrs. Tom Wallis and Leslie Henson are partly responsible for the production, it goes without saying that the comedy characters are sustained with due point.

Miss Georgette Le Grand was a vivacious Louise Allingon, wife of an inventor. Mr. Jack Morrison represented the latter character also very capably. Mr. Arthur Finn undertook the rôle of George Maitland, and Miss Isa Lezard that of Jean Everard, both more than adequately. Then the solicitor study of Mr. Buchanan Wake, and the Allington aunt study of Miss Maude Braithwaite deserve appreciation. Mr. Harry Phydora made an excellent butler, Mr. Arthur Wright was efficient as his brother, and Mr. J. W. Braithwaite and Miss Yvonne Germaine were quite good as the gardener and maid respectively.

Pars. from the Provinces.

On Armistice Day Sir John Martin Harvey played "The Only Way," that classic of self-sacrifice, at Birmingham. During an entr-acte Sir John Barnsley uttered an appeal for distressed ex-Service men and raised £50.

Glasgow is according generous support to the British National Opera Company. Two weeks were promptly booked up. "Parsival" attracted an enormous house on the first night. The formation of queues began at three o'clock in the afternoon. On Saturday night de Bussy's rare play, "The Prodigal Son," was done.

An excellent actor and actress are at liberty in Mr. E. W. Thomas and his wife, Miss Agnes Knights, who end long engagements respectively with Daniel Mayer, Ltd., and with Mr. T. C. Dagnall.

Ash Wednesday is maintained by Herts County Council, in its music and dancing permissions—in spite of an amendment proposed by Councillor Carruthers, of Bishop's Stortford. Conditional Sunday licences were granted.

"Three Wise Fools" has had a fine week at Margate Hippodrome.

Happy Returns to:—

G. Parrott—Thursday, Nov. 16.
Herbert Waring—Friday, Nov. 17.
Arthur Prince—Friday, Nov. 17.
Margaret Swallow—Saturday, Nov. 18.
Winifred Barnes—Saturday, Nov. 18.
Johnny Danvers—Sunday, Nov. 19.
Ethel Levey—Wednesday, Nov. 22.
G. F. Tully—Wednesday, Nov. 22.

PURELY PERSONAL.

Maurice Moscovitch is specially anxious that no one should miss the prologue of "Devil Dick" at the Apollo this evening.

Lyn Harding will be the Captain Hook when "Peter Pan" is revived at the St. James's Theatre this Christmas. We have already indicated Edna Best as Peter Pan.

Seymour Hicks is shortly to appear in a sketch at the London Coliseum, with Barbara Hoffe for his vis-à-vis.

Robert Courtneidge has quite a number of plays in hand other than "The Young Idea," which he will eventualy install at the Savoy. Early in the spring he will do a comedy by Ian Hay, in which Mr. Jack Hulbert will appear. From Mr. H. F. Maltby he has secured a new play, of which Miss Peggy O'Neill will be the heroine. He has also in hand for Christmas production at Glasgow a musical comedy called "The Little Duchess."

Leon M. Lion proposes to send "Mid-Channel" on tour.

Sydney Fairbrother has been added to the company which will produce "Battling Butler" at the New Oxford in December.

St. John Ervine was again eloquent on Tuesday, when he lectured at the Old Vic. in aid of its endowment fund, on "The Future of the Drama."

Arthur Gibbons has just arranged three months of consecutive dates on the Gulliver Circuit for "The Rotters," which pays a second visit to Lewisham, Kilburn, Ilford, Woolwich, and Clapham.

Oswald Cray and Keith Kenneth are sending out two companies with "The Auction of Souls," for which eventually they hope to secure a London home.

Terence Cannon has resigned his membership of the National Association of Theatrical Employers. Mr. Hugh Roberts has been appointed General Secretary in the meantime.

Barry Jackson assured a Birmingham audience the other day that tragedy in modern clothes was not popular with audiences of to-day. No doubt it was too near the real thing.

George Grossmith, who has done so much for charity, has just been elected a Governor of the Middlesex Hospital.

José Brooks, having been upset by a motor accident, the production of Mr. Robert Ganthony's play, "The Widow's Husband," at the Theatre Royal, Lincoln, has been postponed until Monday, Nov. 27.

G. Lyon Hastings's new play, "Fate Plays a Hand," will be done at Worthing on Dec. 4, then proceed on tour.

J. M. Glover is a candidate for Hastings Town Council.

W. E. Matthews, better known as Billy Matthews, lies dangerously ill in the Royal Infirmary, Wigan, where he was appearing recently with Hubert Woodward's company, playing "The Girl in the Taxi." Mr. Matthews has had to relinquish a pantomime engagement with Mr. Stuart Cruikshanks, at the King's Theatre, Edinburgh.

Alfred Wellesley, now appearing as General Krazian at the Gaiety Theatre, says that the pride of his rank has become so colossal that he would refuse any part in future less distinguished.

Martin Adeson, who should have appeared in an immediate West End production, is left free by its postponement for a pantomime engagement. He had an excellent offer for Australia, but abandoned it.

Laura Guerite, who is appearing at the Alhambra, declares that her name is her own—and unadulterated. She is really French, born at Grasse. She is a trained airwoman, and educated not a few pilots for the front.

Albert de Courville declares that the play which he is preparing for Christmas production will have a coherent story, in spite of its musical setting and spectacular environment.

Bert Coote will once more be responsible for the Christmas production of Mr. Fred Bowyer's play, "The Windmill Man," at the Victoria Palace.

Percy Burton has secured the English rights of Pierre Frondiae's romantic drama, "L'Insoumise," now the attraction of the Theatre Antoine, in Paris. The play has alternately a French and an Arabian atmosphere. A sex struggle for supremacy takes place in a harem, but so many months may elapse before Mr. Percy Burton can produce his adaptation here that there need not be any immediate excitement.

Frank Forbes-Robertson not only lent the Theatre Royal, Stockport, for a political meeting during his visit, but spoke vehemently himself against the entertainment tax.

Laura Smithson is to play an important part in Mr. Keble Howard's comedy, "The Smiths, of Surbiton," when it is at the New Theatre on Sunday. Miss Smithson's work in the North—elocution, voice production, dramatic technique—is now carried on by her sister Ivy, whose pupils lately gave a successful entertainment at Darlington for the Actors' Church Union.

C. M. Lowne, now playing in "The Island King," says that when he goes back from musical comedy to straightforward drama he feels like a giant refreshed.

Mark H. Lindon, of the Victoria Theatre, Stanley, Co. Durham, passed away on Tuesday after five weeks' illness.

"ERA" BEAUTY COMPETITION.

Above we give a selection from the many pictures submitted in our Beauty Competition, on which the Judges will shortly decide. In the meantime we are authorised to state that Mr Julian Wylie will give an audition at 11.30—not 2 30 as originally intimated—at the London Hippodrome To-day, Thursday, to ladies whose portraits have appeared on this page.

PREMIERES OF THE WEEK.

"THE CENCI."

At the New.

Tragedy, by Percy Bysshe Shelley. Produced at the New Theatre, Monday afternoon, Nov. 13.

Camillo ..... Brember Wills
Count Francesco Cenci ..... Robert Farquharson
Andrea ..... Andrew Churchman
Beatrice ..... Sybil Thorndike
Orsino ..... Duncan Yarrow
A Dancer ..... Violet Faucheux
1st Guest ..... Charles Maunsell
2nd Guest ..... Oscar Lewis
3rd Guest ..... David Palmer
A Guest ..... Dorothy Harris
Lucretia ..... Beatrice Wilson
Prince Colonna ..... Hugh Bayly
Bernardo ..... Rosemary Thorndike
Orsino's Servant ..... Thomas Warner
Giacomo ..... Lawrence Anderson
Olympio ..... Geoffrey Dunlop
Marzio ..... Victor Lewisohn
Savella ..... Leonard Shepherd
Guard ..... John Evers
Officer ..... Ralph Neale
Judge ..... Lewis Casson
2nd Judge ..... Leonard Shepherd

Miss Sybil Thorndike paid the tribute of her thanks to the "wonderful quiet" of the audience during the first public performance in England of "The Cenci" at the New Theatre on Monday afternoon last. And the big audience that crowded the house to its "Standing only" capacity deserved Miss Thorndike's thanks, for without a sound they sat through the three hours' performance (with one ten-minute interval) of this terrible tragedy, this work of great poetic power, this revolting study of evil, this enthralling, disgusting, oppressive masterpiece. Four performances of "The Cenci" are to be given. They are more than enough. It is a play that is more fit for perusal in the study than for public presentation on the stage. Only the insensitive or hardened could have left the theatre on Monday afternoon uninfluenced by the horror, the unhappiness, of the play. Many, surely, must have been haunted in their dreams, as we were, by the hideous depravity, the loathsome cruelty of the devilish Count Francesco Cenci, the unspeakable torture of his daughter Beatrice, the misery of his wife Lucretia, and his sons, the small temporary relief when the tyrant is dead, strangled in his sleep, crushed immediately by the arrest of his wife, daughter and sons, the terrifying Hall of Justice scene, with the torture and death of the hired assassin, and Beatrice's magnificent, ineffectual defence; and then the last, in the prison cell, with Beatrice, Lucretia and Giacomo fresh from the torture-chamber, where confession has been wrung from the pallid lips of the wife and son, and the three are finally led up the dark stairs to the scaffold.

Miss Sybil Thorndike gave a performance that was remarkable, and rose to great heights in the latter half of the play. Her outburst at the feast, when she hears from her father's gloating, writhing mouth of the death of her two brothers, was splendidly done, but a little later she hardly inspired the pity that was due to Beatrice—we were too much absorbed in her acting to feel the reality of her emotions. She was magnificent when she confronted her judges, and wonderful in her dignity and strength in the closing scenes of the play. Mr. Robert Farquharson presented an extraordinarily clever, subtle picture of Francesco Cenci. He emphasised the hatred and the love of cruelty of the monster, but missed something of his power. An exceedingly able piece of acting was the Camillo of Mr. Brember Wills, and there was some fine work from Mr. Victor Lewisohn in the Hall of Justice scene. Miss Beatrice Wilson was admirable throughout as Lucretia, a finely consistent performance, and once again we noted the beauty of her elocution. Mr. Lawrence Anderson and Mr. Duncan Yarrow were both excellent, while Mr. Lewis Casson (the producer), in the small part of the judge, did particularly well.

The atmosphere of gloom, terror, and fear was marvellously maintained in the production; gloomy, misty backgrounds, relieved by glorious reds, purples, greens, and the flash of jewels; wonderful impressions of space, and a remarkably effective use of many narrow stone steps.

A LATE FILM NOTE.

Opening at the New Scala Theatre last Monday night, "Blood and Sand," which is undoubtedly entitled to rank among the best screen entertainments from America, should draw good houses.

It tells a fine story, in a series of scenes which will long be remembered, both for the quality of the acting and the production. The three principals, Rodolph Valentino, Nita Naldi, and Lila Lee, live upon the screen in such clear characterisation that they convey that most precious thing in film acting, the distinct personality.

"Blood and Sand" is a notable film, and everyone who likes value for money will get it in this picture. The bull-fight scenes are particularly well done, but the thing that stands out as the great attraction is the interpretation of the author's meaning by the players. It is this which differentiates this picture from the average. It is the art of the film player *in excelsis*. A one-act play, "Don Carlos," precedes the film.

LYCEUM CLUB.

Two New Plays.

Armistice Day was not inappropriately selected for the production, at the Lyceum Club, Piccadilly, of two plays dealing with war. The spirit of the occasion was best displayed in a dream-play in four incidents, by Olive Lethbridge, entitled

"HONOR IS SATISFIED."

Earl of Cheltenham ... Robert English
Countess of Cheltenham...Dornton Brown
Lord Richard Savage ..... Roy Beard
Doris ..... Miss Monica Disney
Hoskyns ..... Hugh Higson

A tender sentiment, charmingly carried out, is embodied in the play. A sweet little girl is enquiring of her grandfather, a noble Earl, about her father, to whom she had heard cook refer as a "waster." She sleeps in her grandfather's arms, and we are taken back to the day of the outbreak of the Great War. The Earl's son had added to his many delinquencies that of forging his father's name to a cheque for £1,000, and the Earl was going to let the law take its course. Mother pleaded with father to give the boy another chance. He agreed, and offered the youngster a revolver, and when the lad shrank from its use called him coward. But war is declared, the son joins up as a private, and his photograph on the wall draped in black gives the lie direct to the accusation.

Mr. Robert English, with stalwart figure and aristocratic bearing, looked every inch an earl, and Mrs. Dornton Brown played the Countess with distinction. The play was worth producing if only for the exquisite performance of the child Doris given by Miss Monica Disney, who spoke prettily and acted with delicious naturalness. Monica, who is a pupil of Miss Italia Conti, is too young by about eight months to appear on the regular stage, but when she does start there is obviously a future for her. Mr. Roy Beard ably realised the varied feelings of the young reprobate who determines to "make good."

The other play is by Miss Essex Dane,

"WHEN THE WHIRLWIND BLOWS."

Josepha ..... Mrs. Dornton Brown
Elizabeth Androya... Miss Essex Dane
Anna ..... Miss Audrey Ridgwell

The play should have begun where it ended, for the curtain fell on the situation of two women facing each other, the elder having just learned that the younger, her son's sweetheart, had betrayed him to his death—the germ, surely, of a thrilling drama. Previously we had listened to a long discussion regarding "a list of names" which the Workmen's Council was endeavouring to get from a Russian. Mrs. Dornton Brown, as the vengeful Russian woman, was very impressive, and Miss Audrey Ridgwell made a consistently sinister figure of the unscrupulous Anna.

LYCEUM REVIVAL.

"My Old Dutch."

For a season of four weeks only, that fine actor, Mr. Albert Chevalier, is back at the Lyceum Theatre, and appearing in "My Old Dutch," written by himself and Mr. Arthur Shirley. A crowded audience gathered at the first performance of the revival on Monday, and accorded both the play and the actor a hearty welcome. Mr. Chevalier on Monday evening once again afforded evidence of his amazing versatility. His performance of the greengrocer, Joe Brown, must always rank as one of the most successful of his career, and on Monday it aroused the audience to the usual degree of enthusiasm. Miss Jessie Belmore as Sal Gratton, afterwards "My Old Dutch," gave a performance that was worthy to rank with that of Mr. Chevalier's. No praise could be higher than that. A fine bit of character work came from Mr. Charles Fawcett as 'Erb 'Uggins, Joe's pal, and other good acting was contributed by Mr. Stanley Berry (Professor Domino), Mr. Robert Elsworthy (Bill Darvil), Mr. Wingold Lawrence (Mr. Topsham), Mr. George Skillan (Mr. Cranford), and Mr. J. T. MacMillan (Father O'Flynn). The famous "Little Nipper" was played, in the early part of the play, by Miss Pat Barry-Furniss, and later by Mr. Eric Lugg. Both performances were admirable. Miss Lily Edwards (Widow Malone), Miss Jane Franks (Mrs. Christy), Miss Esme Shirley (Sister Ruth), and Miss Mary Hales (Matron of the Union) all did their share to ensure the general success of the revival.

JEWISH ART THEATRE.

"The Village Boy."

The Jewish Arts Theatre (Vilna Troupe) added to their laurels at the Kingsway Theatre on Monday, when "Der Dorfsjung"—in English, "The Village Boy"—a drama from the pen of Leon Kobrin, was produced. The theme of the play is the old, old conflict 'twixt love and duty. The scene is laid in a South Russian fishing village, and the characters are working folk. Jankel, a young Jew, falls in love with a Russian girl, Natasha. Her parents, however, wish him to marry a girl of his own religion, and, after much mental anguish, Jankel consents to be affianced to his cousin, Chaike. Remorse seize him in the end, particularly as Natasha is to become a mother, and he commits suicide. The story is simple, but it forms a fine medium for this clever company. The latter stages of the play provide the best opportunities, particularly for Mr. Moses Feder, the robust young actor who played the young Jew, and for Mr. Alexander Asro, as the grandfather of the deceived Russian maid.

"KING SOLOMON, JUN."

At Nottingham.

Farcical Comedy, by Franklyn Ardell and Walter Percival. Produced for the First Time at the Empire Theatre, Nottingham, on Nov. 13.

Prologue ..... Florance Matthews
Wallace Moore, a much-married man ..... Fred Duprez
Henrietta, his Monday wife ..... Nellie Rennie
Lisping Lizzie, his Tuesday wife ..... Vivienne Wyatt
Helen, his Wednesday wife ..... Edna Prince
Patience, his Thursday wife ..... Alma Green
Venus, his Friday wife.....Olivia Grant
Zaza, his Saturday wife...Lilian Dundas
Miss Brown ..... Florance Mathews
Doris ..... Evie Lynn

This laughter-raising farce pleased the audience immensely on Monday. The plot is laid in the year 1970, when men are supposed to have become so scarce through the Prohibition Act that those remaining are allowed to marry up to six wives each. Wallace Moore is one of these much-married individuals, and his return home, after three weeks away, marks the beginning of his matrimonial troubles. The ladies are in open revolt at his long absence, and decide to leave him. After many heartily amusing episodes he subdues their spirit of rebellion, and reduces them to a state of utter subjection. So submissive are they that the advent of a seventh wife is accepted with due meekness. This is only temporary, however, for they take their revenge by frequent interruptions of his latest love-making, spoiling his peace of mind at the moment of his supposed triumph over them, and demonstrating that woman is not so easily conquered as man imagines.

It is a hilarious presentation throughout, and the smart dialogue was warmly applauded. Mr. Fred Duprez deserves full commendation for his breezy and diverting portrayal of the harassed husband, and splendid support was given him by Misses Florance Mathews, Nellie Rennie, Vivienne Wyatt, Edna Prince, Alma Green, Olivia Grant, Lilian Dundas and Evie Lynn.

"WHO TOLD YOU THAT?"

This little book is described as "a further collection of before- and after-dinner stories," compiled by "Quex," of the "Evening News," and published, at 2s. 6d., by Stanley Paul and Co., Essex-street, Strand. The diner out or the club funny man whose stock of stories that get a laugh has run out will find in this booklet a capital collection of amusing tales which conform with the saying that "brevity is the soul of wit."

"A TOUCH IN TIME."

At Camberwell.

By Leroy Clemens and Edwin Burke. Produced on Monday, Nov. 13.

Helen ..... Miss Margaret Key
The Friend ..... Alexander Loftus
The Man ..... Henry Ludlow
The Other Man ..... F. Gibbon

There is not a strong plot, but this sketch affords ample scope for dramatic and farcical incident. Farce predominates, and in this direction the efforts of Alexander Loftus are extremely creditable. Helen, in the absence of her husband, invites the Friend to supper by telephone. The Man, behind curtains, overhears her conversation. He is really a swell cracksman, and when the Friend arrives makes himself out to be the enraged husband. The Friend has a most uncomfortable ten minutes at the point of a pistol, while the supposed husband relieves him of his watch and other valuables and a necklace belonging to the lady, which afterwards proves to be worthless. The amateur Raffles declares he will kill both the girl and her lover, and it is only the sudden return of the real husband which stops trouble. The burglar escapes down the waterspout, and the Friend is thanked by the husband for so bravely coming to his wife's rescue.

To Henry Ludlow and Alexander Loftus falls most of the work. The former's interpretation of an "outraged husband" is very cleverly done. Mr. Loftus is extremely funny in his attempts to explain away his awkward position, especially as he has learned from Helen that her husband is a crack pistol shot. Miss Margaret Key, as Helen, acted her part in efficient fashion, and the actual husband, in his short time on the stage, convinced us with the sincerity of his acting.

The sketch was exceedingly well received, and it was introduced by some of Mr. Richard Crean's excellent incidental music.

In Aid of Middlesex Hospital.

On Friday evening the twenty-eighth annual smoking concert promoted by the students of the Middlesex Hospital in aid of the Cancer Charity will take place at the Queen's Hall.

Mr. R. H. Gillespie has consented to act as chairman on this occasion, and amongst the many artists who have kindly promised to give their services are Misses Margaret Cooper, Marie Dainton, Gertie Gitana, Evelyn Laye, Lily Long, Winnie Melville, Ella Retford, Ella Shields, and Messrs. Arnaut Bros., Harry Champion, Tom Clare, Laddie Cliff, Harry Dearth, Ernest Hastings, Clive Maskelyne, Harry Tate, and others.

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"THE MAID OF THE MILL."
At the Theatre Royal, Stratford.

Mr. E. Vivian Edmonds and his company opened here on Monday evening in "The Maid of the Mill," by Mr. Edmonds, who, in his portrayal of the part of Ned Ackeroyd, the wrongly imprisoned man, displayed the requisite earnestness, and he was ably supported by a carefully selected cast.

The two houses a night system has been successfully adopted at this theatre, one of the oldest of the London homes of the drama.

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EXTRAORDINARY EDICTS.

"By Order of the Management."

By H. CHANCE NEWTON.

"Nature hath framed strange fellows in her time," and theatrical managers have framed some strange edicts!

One of the quaintest decrees is still to be seen—in a Surrey-side twice-nightly theatre—namely, "Gentlemen are forbidden to smoke clay-pipes in the Stalls. By order of the Management!"

Another runs—or ran until lately—"Throwing Ginger Beer or Ale Bottles on the Stage is Prohibited! By Order," &c.

Two autocratic prohibitions, promulgated at the older Old Vic. by Joseph Arnold Cave during his remarkable and very varied management of that historic theatre, ran: "No Whistling or Cat-calls Allowed!" And "it is forbidden for any person or persons to draw beer bottles up from the pit by means of knotted handkerchiefs."

Cave overcame both these then popular Old Vic. habits, and during all his many years' management had little trouble with his humbler patrons.

When I first entered the charmed circle of the "West-End theatres" that paradise "behind the scenes," we were wont to find plastered on the wings and in the prompt-box warnings to the effect that any actor introducing "the name of the Deity" or the word "damn" into his part would be fined for the first offence, and on the second would be dismissed!

Nowadays, however, our dramas, comedy, and even our revues teem with such ejaculations as "My God!" "Oh, God!" "God knows!" Our playwrights and players seem entirely to disagree with Bob Acres, that "damns have had their day!"

Undoubtedly one of the wisest of prohibitions ever issued by theatrical managements was that forbidding speech-making by actors.

"No member of the company shall address the audience under any pretext whatever without the permission of the management." So ran that sage old rule, and one could name several infringers thereof who have had good reason to repent their rashness.

I recall two especial cases. One was at the Adelphi, on the first night of Wilkie Collins's drama "Rank and Riches," when George W. Anson—who was also the stage-manager of the theatre—lost his head, and, rushing on at curtain-fall, denounced the audience for its unfavourable reception. The play "Rank and Riches" was quite unworthy of the gifted pen that had given us such splendid dramas—"The Woman in White," "The New Magdalen," "Man and Wife," and even "Black and White," at that very Adelphi with the great romantic actor, Fechter.

Anson, who had been moved to this unfortunate outburst by sheer admiration for the brilliant author whose cause he advocated, was in turn denounced by the management, not only for breaking the rules, but also for his volcanic manner. The incident led to his departure for foreign lands. He was away for years.

Another unfortunate case of suffering through "addressing the audience without permission of the management" was that of a wonderfully clever theatrical and variety comedian whom I shall not now "name," as he is happily still with us, after a long and paltry managerial boycott. Another case of unhappy results from rash audience-addressing was that of the late James Albery, which I have already described. I always felt so sorry for any failure of his, for I had known him throughout his brilliant and rapid rise from the time he was associated with a firm of rope merchants in Blackfriars-road. What a brilliant dramatist Albery was, and what a far greater dramatist he might have been!

One of the strangest and certainly most memorable edicts "By Order of the Management" which I ever came across in my behind-the-scenes experiences was in force at the Surrey Theatre in the time of the popular tragedian, William Creswick. This order enacted that "on no pretext whatever would Firearms or any Dangerous Weapons be permitted in any part of the Theatre"!

This decree had been issued by Creswick, who himself observed it so faithfully that I have seen him refuse to carry anything but "dummy" rifles, poinards, pistols, swords, daggers, and so forth, on the stage, however the character might seem to require sterner weapons.

As Alessandro Mazzoni, in "The Brigand"; as Athelwold, in "Ambition; or, The Throne, the Tomb, and the Scaffold"; as Macbeth, Richard the Third, Sir Giles Overreach, Martin Truegold in that great Surrey success "True to the Core," I have seen Tradegian Creswick wear and wield the most obvious "dummy" weapons.

Unhappily, as we learnt, Creswick had good reason for this decree. During his second association with the management of the Surrey and with that eccentric manager and phenomenally bad actor "Dicky" Shepherd, Creswick had fatally wounded one of Shepherd's brothers while out shooting in some Surrey woods and forests. Creswick for ever after supported the young fellow's widow and orphans. But he never handled a lethal weapon again.

Let us leave the tragical. George Edwardes determined to stop the chattering during rehearsals, and sometimes even during performances, of the chorus ladies, and added to this edict a half-a-crown fine.

Strange to say, the chatter and the disdain of duties showed no abatement.

Growing furious, George sent for his producer, Charlie Harris, and demanded to know why he had not enforced this new decree. "Didn't I tell you, Charlie," roared George, "to fine 'em half-a-crown?" "I know you did, guv'nor," replied Charlie, "but what's the dam good? When I send the call-boy after 'em to ask for their half-crowns they mostly give him five shillings and tell him to order their blooming broughams!"

And that call-boy, Shrimp by name, now A. R. Dodson, and a "producer" on his own account, can bear me out that Charlie Harris—who, like his brother Augustus, died so young—didn't really say "blooming."

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GENEVIEVE WARD'S WILL.

Many Interesting Bequests.

Dame Genevieve Ward, G.D.B.E., of 22, Avenue-road, Regent's Park, N.W., who died on August 18 last, aged 85 years, daughter of Col. Samuel Ward, of New York, left estate of the gross value of £9,354 4s. 2d., with net personalty £8,876 14s. 4d. Probate of her will, dated March 27 last, with a codicil dated the day before her death, has been granted to the National Provincial and Union Bank of England, Ltd, 15, Bishopsgate-street, E.C. She left:—

To the National Gallery, for the use of the nation, the portrait of herself, by Hugh Riviere.
To the Royal Academy of Music, London, the portrait of herself as "Norma."
To the Garrick Club, London, the portrait of herself as "Ninon de Lenclos," and the illuminated testimonial album, presented to her in connection with the Antigone Performance at Melbourne, Australia, in 1884.
To the Green Room Club, London, her eightieth birthday testimonial.
To the museum of the theatre at Stratford-on-Avon the bust of herself.
To the Royal Victoria Hall (described by her as "familiarly and affectionately known as the Old Vic") the large photograph of herself as "Margaret of Anjou."
To General Macready, "May's Portrait of *myself*."
To "my old friend Madge Kendal, of 12, Portland place, W.," her diamond and sapphire brooch and ear-rings.
To John E. Vedrenne, of 12, Grafton-st., W., six of her pictures as he may select, two cabinets and their contents, and her Arethusa Medal and chain.
To Leslie, son of John E. Vedrenne, her diamond star, an escritoire, four inlaid chairs and card table.
To Cecil Crofton, of Streatham, her D.B.E. Orders, two emerald rings, and a green cameo brooch.
To Father Burnham, of the Brompton Oratory, her picture of a monk in Chapel.
To the Rev. de Nancrede, of 12, Viadella Mercede, Rome, her miniature of Mme. Elisabeth in a garnet brooch.
To Henry Bergen, of Sutton Court, Chiswick, her Sefsamo vase.
To Sir Frank and Lady Benson all her silver articles and silver plate.
All her books and the book cabinet in her dining room to Averil, daughter of Dr. Byres Meir, of Weymouth-street, W.
£5,000, her upright piano, her wardrobe, and sewing machine, and all household effects not otherwise bequeathed as she may select, to her maid, Amy Brown, "who has so faithfully and devotedly served me."
£200 to her cook, Nancy Brower.
The balance of her furniture to the Young Women's Christian Association for hostels in London.

She made a bequest of £500 by her will in March last to the Rev. Mother Superior of the Sisters of Mercy, Harewood-avenue, but revoked this bequest by codicil the day before her death, stating that she had already made a gift.

She directed that her funeral should be of the simplest character, and that no flowers should be sent; that her remains should be cremated at Golders Green, and the ashes placed in an urn in niche 250 in the Columbarium there, and that Father Burnham, of the Brompton Oratory, should officiate at the funeral, and that Chopin's "Marche Funebre" should be played on the organ in connection with the service.

All the bequests are free of duty, and she left the residue of her property to Sir William Treloar's Hospital for Cripples at Alton.

The will is witnessed by Hugh Riviere, the artist, and Wilton Cole, the musician.

"A CASE OF DIAMONDS."
At Wimbledon.

By Sutton Vane. First London Production of this Detective Play at the Wimbledon Theatre on Monday, Nov. 13.

Very exciting, most thrilling, are adjectives that must justly be mentioned in reviewing this cleverly constructed detective play. In a brief prologue one sees the diamond necklace of Phyllis Raymond disappear in the semi-darkness from the dressing-table. The two following acts depict the adventures of one Sam Roberts, prince of detectives, and the gang of criminals whom he eventually smartly foils. The scene is laid at a small hotel on the Cornish coast wherein are dwelling the law-breakers and the Raymonds, who are on the track of the jewels, and whom the former are endeavouring to circumvent and to murder. Craftily does the wily Lecocq foil them at every turn, finding out their lair in a cellar in Holborn, which he visits, and after a thrilling encounter with John Platt, the leader of the gang, carries off his hard-won treasure, and in the last scene restores the necklace to the rightful owner. There is also a love interest introduced.

The piece was enthusiastically received by a friendly audience, and at the close the author and creator of the principal part was called on for a brief speech of thanks. Mr. Sutton Vane played the part of the Hon. Charles Dorley, who is also Sam Roberts, in a breezy, bright manner. Mr. Robert Dalzell was excellent as John Platt, the cunning head of the gang, and Mr. Arthur Whitby gave a cleverly drawn character-sketch as the drunken ex-Colonel Hay Wilberforce. Mr. Cyril Raymond, as Geoffrey Raymond, the young lover, played well throughout, particularly in the cellar scene, and Mr. Roy Byford, always a sound actor, was distinctly humorous as the Rev. James Larkin. Miss Diana Hamilton had a difficult rôle to play as Nana Wilberforce, but she put plenty of earnestness and also pathos into it, and was warmly applauded. Miss Christine Silver, as Phyllis, has rather a light part for so clever an actress, and naturally she was very charming. Miss E. Marriott Watson was the grim, callous landlady, Grey, who prided herself upon being one of the gang, and deserves praise for her rendering. Mr. Meighoe was the dumb slave, Smith, and Mr. S. Vena the German bomb-maker, Bliss. Being requested not to, we will forbear revealing the secret of the plot, but will let intending playgoers ascertain it for themselves. We understand that "A Case of Diamonds" will possibly be seen in the West End after Christmas.

I WONDER WHY?

Salve, Sir Alf!

* * *

Dear old Arthur Roberts appears in "Phi-Phi" for a few minutes only. "Just long enough to prove an alibi," is Arthur's comment.

* * *

What's all this about the theatrical impresario who recently enjoyed free board and lodging launching a large touring company?

* * *

Song: "I passed by your window."

* * *

They often quote "Come into the garden, Maude," down Hastings way. But it isn't on record that he sleeps in a tent at the bottom of it during the foggy weaher.

* * *

No, "Sadie" was not a nickname of the Marquis de Sade, who is to figure as the hero of a West End production. This should indeed make a hit.

* * *

A revival of "The Whip" at the same time would doubtless be appropriate.

* * *

What *are* we coming to?

* * *

What did Harry Tate think of "Smoke Rings"?

* * *

Song: "Thonsands and thousands and thousands of pounds."

* * *

They sometimes spell it the Albert Haul.

* * *

"I know you don't *write* your own plays," said the actor-manager to the eminent dramatist at a rehearsal, "but I wish to goodness you'd *read* 'em!"

* * *

Leon M. Lion, as the Honourable Somebody-or-other in "Mid-Channel," at the Royalty, talks in would-be Marlborough Club style of huntin' and shootin' and card-playin', and even managin'.

* * *

It isn't true that grey gloves are worn in the drawin'-room to prevent criminal finger-prints being left on the furniture.

* * *

There is much speculation as to what Sir Gerald du Maurier really thought of the Lovely Hundred. It was suggested at that memorable lunch that he was better-looking than any of them.

* * *

Your highbrows sneer at legs and lace
Because they are too Frenchy;
Indecency is out of place,
So they prefer—"The Cenci."

* * *

So now you know how to pronounce it.

* * *

What does the Cathedral crowd at Bristol and Rochester think about it all?

* * *

"A.R.T.," of "The Star," says of "The Cenci": "What excuse is there for the depicting of horrors such as these? . . . If Art be the answer, then Art may well be sacrificed." If this nonsense be "ART's" answer, then "ART" may well be sacrificed.

* * *

Seymour Hicks and Sir Gerald du Maurier have arranged an armistice in the matter of a certain candidate for the Garrick Club.

* * *

He will not be elected.

QUERIST.

AN ORIGINAL FESTIVITY.

For Armistice Night at Palmer's Green Palmadium, there was arranged an anniversary carnival and novelty night. A special programme of local artists was arranged, prizes being awarded by vote of the audience for the best turns of the evening, the prize-winners being given a week's engagement at this "Super-Cinema." Prizes were also awarded for the best fancy-dress of the evening.

The manager of the Palmadium, Mr. Gordon Porter, and his assistant, Mr. R. W. Fenn, have proved themselves specialists as cinema managers, but they went a little off the beaten track in arranging their Armistice Night. The chances to appear on the stage on Armistice Night were balloted for, and thirty secured the opportunity of facing the footlights.

There was special music by the Palmazz Jazz Babies, under the direction of Monsieur Baby Seltzer and Leader Baby J. R. Green.

The actual hit of the evening was not included in the competition, and was a sketch, in which members of the staff of the Palmadium took part. The comicalities and by-play of the participants were highly appreciated, and especially the quaint fun of the "charlady," who, in addition to wishing to prove the good fairy in the scene, sang a song entitled "Sally," which had a boisterous reception.

Lighting and stage effects were superintended by Mr. Fenn, and also by Mr. Pope Arridge, the latter also fulfilling the important duties of M.C.

In the artists' competition those who secured most votes were the Misses J. and B. Fraser, aged ten and eleven respectively, the following were the winners in the dress competition:—Ladies: Mrs. McQueen, first; Miss Chapman, second; Mrs. Thompson, third. The award for most original dress went to Miss Chippendale. Gentlemen's Prizes:—Mr. W. Young, first; Mr. Percy Brimswich, second; Mr. Phillips, third. Mr. Oakley took the prize for the most original dress.

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THURSDAY, NOVEMBER 16, 1922.

THE TOURING SYSTEM.

ALARMIST rumours are being spread regarding alleged plans formulated by the Theatrical Managers Association with a view to revising the sharing terms allowed to companies on the road. It is asserted that the reduction of railway travelling affords an opportunity of lowering the percentage given by resident managers to touring companies. Such a suggestion is grotesque. When the 75 per cent. was imposed upon railway fares during the war, no concessions to meet the added expense were made to touring companies; why, therefore, should any reductions be demanded when only a slight modification of the railway tariff is made. No representations on the subject, moreover, have been made to the Association of Touring Managers, and we can only regard the statements made in the nature of a Press "stunt," designed to breed dissension between the two managerial associations. The scheme has been tried several times before and has met with deserved failure and there is no prospect of it receiving any better treatment now.

"Standardised" Sharing Terms.

One of the suggestions is that sharing terms should be "standardised." Our opinion is that they are too much standardised already. We have travelling plays with a small cast and no mounting to speak of receiving the same amount as a production travelling truckloads of scenery and a numerous company of artists. The idea that the resident manager should take half the proceeds of the performance has long been exploded. An expensive production is far more likely to draw large houses than one which entails little outlay, and consideration should be given to that fact. The proprietor of a theatre naturally prefers to take a play that draws the people, and he should hold out an inducement in the shape of liberal terms for that company to visit his town. It is a fallacy nowadays to imagine that provincial playgoers have no sense of discrimination. The critics of the larger towns are men of ability equal, and sometimes superior, to those of the metropolis, and their verdict carries weight with local theatregoers in the same way as it does in London. The excellence of one attraction will result in a revival of theatre-going, from which the succeeding company will benefit; therefore, the known attraction should have preference terms. This could take the form of an added percentage, or, better still, a prolongation of the engagement, which would result in a saving of time and money to the company, not only to the management, but to the actors, who would be saved the expense of excessive charges for apartments, due to a late arrival in the town. It is strange that the advantages of this system, which we have advocated for years past, should not have been realised sufficient to put into practice. Journeys from town to town are just as long as ever they were, and the length of stay is just as brief. The provincial centres went wild over the excellence of the British National Opera Company, but in only one case, if we remember rightly, was its engagement prolonged over a week.

Touring Difficulties.

We do not deny that the existing position between resident and touring managers might with advantage be reconsidered. There are numberless abuses which cry out for adjustment. There is, for example, the question of printing. So far as we have been able to observe, the printing requisitions are as heavy as in the past, and the wastage has not been minimised in the least degree. The printing bill is a substantial item on the expenditure account of the visiting manager, and no opportunity should be neglected of reducing it. Co-operation in regard to mounting is neglected in the same way. The scene-docks in some of the older provincial theatres contain some of the finest and most serviceable sets that could be desired, and yet they are allowed to remain unused while companies are obliged to carry cloths and furniture inferior to those already in the theatre. Questions of lighting, orchestra, and "getting in" and out are other items worthy of consideration. The system of "pencilling" dates under which minor productions suffer so considerably, also needs overhauling.

If any discussion over the touring supply is to be initiated, it should nuot be limited to a quibble over sharing terms, but should take into account the subjects we have mentioned above. We are confident that, if the T.M.A. and the A.T.M. would get together, those members of the former who are resident managers would some to a full realisation of the difficulties under which the latter labour. Individual interests, which so frequently interfere with a proper appreciation of the position affecting the whole, should be sunk, and endeavours made to find a means which would result in the common good, the trade revival which we are entitled to expect from a new Government should have its reflex in an improvement in the realm of entertainment, and the business men of the theatrical world should lost no chance of re-establishing their enterprises by combination likely to lead to the best results.

AS YOU LIKE IT.

Song of Westminster.
"Ours is a Nice 'Ouse, Ours Is!"

* * *

"The Return"—the cynosure of all candidates' eyes.

* * *

Actors don't like "the bird," but M.P.s all depend upon the poll.

* * *

Robey's New Rôle.
I hear that George Robey is making violins. Presumably, his second string.

* * *

But, of course, he made his first bow years ago.

* * *

Isn't "The Last Waltz" taking? It's taking about £3,000 a week.

* * *

Well Puffed.
"Smoke Rings," at the Empire.

* * *

The Swedish Dancers are performing a Cubist ballet—for which, oddly, they get a round.

* * *

It was stated in "The Era" last week that Hall Caine's two sons were putting up for election. If both get in, Parliament will be hall Caine.

* * *

The Old Story.
"There are too many people writing musical comedy librettos," remarks a critic. A case of "too many books"!

* * *

He: "I've just seen 'The Cenci.'"
His Mother "Have you? And what were the figures?"

* * *

Reflection: Many an actor-manager can barely manage to act.

* * *

Another Reflection: "Zangwill's new play, "Too Much Money," is obviously founded on an impossible idea.

TOUCHSTONE.

THE DRAMA IN AMERICA.

"Seventh Heaven"—"The World We Live In"—Six Characters in Search of an Author—Plays and Players.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Nov. 4.—Heaven, we have been told, has no definite location, but is a state of mind. Austin Strong controverts this assertion in his latest play, and locates Heaven on the seventh floor of a slum tenement in Paris. The play is entitled "Seventh Heaven," and has just been produced by John Golden at the Booth Theatre. It is a somewhat sordid but interesting drama, a compound of cynicism and romance, dealing with the seamy side of life in Paris just before the war. Nana and her younger sister Diane, a pair of village girls, have run away to Paris, being tired of living with their intensely religious uncle. Nana becomes a drunkard, and drives Diane to crime to provide money for absinthe. Chico, who works in the sewers, saves Diane from death at the hands of Nana when the young girl refuses to continue in her life of crime. He takes Diane to his home just because he "is always doing something he doesn't want to." War is in the air, and Chico, certain that he will be called, procures a marriage licence, but just as they are starting for the magistrate he is forced to join his regiment. Before he leaves, however, the pair go through a little ceremony and take each other for husband and wife. During the war Diane supports herself by working for the Government, waiting to hear from Chico, who is reported missing, but never giving up hope. Armistice Day comes, and with it false news of the death of Chico, brought by Capt. Brissac, who has fallen in love with Diane and is determined to win her. A painful scene ensues in which Diane, in her despair, tries to throw herself from the window. Then, with everything dark before her, she consents to go with Brissac, but in the same moment Chico staggers into the room covered with the confetti of Paris celebrating peace. He is blind, and Diane rushes into his arms while Père Chevillon gives his blessing. The principal players are Helen Menken, George Gaul, William Post, Hubert Druce, and Frank Morgan.

"The World We Live In."

William A. Brady has just produced this extremely novel play at the Fifty-ninth-street Theatre. It is an adaptation by Owen Davis of a Czecho-Slovakian play by Josef and Karel Capek, and when first announced was called "The Insect Comedy." It shows us what man is by selecting disturbing analogies from the ways of the insects. The third act is the most striking. It shows two ant-hills at war. The black ants are fighting the yellow ants to keep the road open to the south between two blades of grass. On each side it is a war of righteousness, and, when the yellow ants win, their commander calls them the rulers of the world. The play begins with a prelude in a forest glade. There are two characters in this, the Vagrant, who is the only human being in the three following acts, and the Professor, who is catching butterflies. Then comes the first act in the butterfly world of love, in which the butterflies symbolise mankind in its most fickle state. The second act is entitled "The Marauders," and treats of the beetles and their wealth and the cruel sacrifice of the crickets as food for the Larva of the Ichneumon Fly. The Larva is destroyed by the Parasite. Throughout the play the philosophic Vagrant points the moral and adorns the tale. He dies in the epilogue, and finally there is a brief scene between a woodcutter and a woman with a baby in her arms, the play ending with her remark that as one person dies another is born. Robert Edeson is effective as the Vagrant, and there are good performances by Kenneth MacKenna, Edgar Norton, Etienne Girardot, N. St. Clair Hales, Scott Cooper, and Jane Corcoran. Lee Simonson has mounted the play very beautifully, and the extremely difficult task of staging has been well carried out by William A. Brady and his director, John Cromwell.

"Six Characters in Search of an Author."

At the Princess Theatre this three-act play from the Italian of Luigi Pirandello has been produced by Brock Pemberton. The translation is by Edward Storer. It is a satirical study of the stage and is intensely interesting. The programme states that "the author has created his six characters and imagined for them a situation of poignant intensity." The action begins on a bare stage with the manager about to start a rehearsal of another play by Pirandello when the Six Characters arrive. They persuade the manager to see bits of their play, while the members of his company stand about as spectators. The play is not altogether to the manager's liking, however, and he takes so many liberties with it and with the acting of it that the players rush away to find another producer, while the manager turns with relief to the play that he was about to rehearse when they appeared. Margaret Wycherly, Florence Eldridge, Moffat Johnston, Ernest Cossart and Eleanor Woodruff play the principal parts well.

Plays and Players.

John Barrymore will make his first appearance in "Hamlet" at the Sam H. Harris Theatre on Nov. 16. Tyrone Power will play the King; Blanche Yurka the Queen; Rosalind Fuller, Ophelia; Frederick Lewis, Horatio; Sidney Mather, Laertes; John S. O'Brien, Polonius; Reginald Poel, the Ghost; Whitford Kane, the First Gravedigger; and Lark Taylor, the Player King.

The good news has reached us that Cyril Maude is to be seen here as Mark Sabre in a dramatisation of the widely read novel, "If Winter Comes." Much has happened since Mr. Maude first appeared here in 1913, and Wallack's Theatre, where "Grumpy" had such a long run, was demolished several years ago.

Mrs. Fiske is about to appear in a new play called "Paddy," and May Irwin, who has been long absent from the New York stage, is coming back to us in a piece called "The Forty-niners."

Walter Hampden, who is in Philadelphia, has just revived Philip Massinger's comedy, "A New Way to Pay Old Debts."

THE PLAY IN PARIS.

Charles Meré's "Vertigo"—Sacha Guitry Successfully tries "Black and White"—Lady's Companion for Single Gent.—New Cuvillier Operetta—Hamlet Married.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—For the Armistice Anniversary Week, the critic and first-nighter have been kept on a constant hustle. Theatrically, our evenings have been well occupied, some important events of the season being offered for patronage. On Wednesday, at the Theatre de Paris, Leon Volterra presented the four-act piece of Charles Meré, "Le Vertige" (preliminarily entitled "L'Amant"). It is a love story in the form of a clever melodrama. Count Henri, a rich young bachelor, recently retired from the Diplomatic Service, has become on intimate terms with a Rusian lady, although he does not know her identity. He later learns she is Countess Natacha, wife of a brutal Russian, a refugee in Paris. The General is inspired by a hatred for Henri, which is explained by Natacha. He resembles her friend of childhood, and, after she had been forced by her ruined parents to marry the General, her husband had shot the young man dead in a fit of jealousy. When the General again ill-treats her, Henri suggests an elopmement. However, the husband compels his wife, under threats of killing Henri, to accompany him to Nice. Henri, who cannot live without Natacha, visits her at night in the villa, and challenges the General to a duel, but kills him in self-defence. He is horrified to discover Natacha has removed the cartridges from her husband's revolver before knowing of the prospective duel. But we are led to believe the police will accept the theory of suicide, so Natacha is free to marry her beloved Henri. André Brule ably plays the part of the infatuated lover, with Madeleine Lely as the brutalised spouse, and J. Toulout as the drunken Russian General.

"Le Blanc et le Noir."

On Thursday Max Maury produced at the Theatre des Varietés an amusing four-act comedy by Sacha Guitry, admirably acted, which is assured a long innings. It contains the usual sparkling wit, with some deep veins of sentiment. Do you remember that old tobacco cartoon of a negro couple nursing a white offspring, and the husband saying: "If that child don't change colour, there'll be trouble in this family"? That picture may have inspired M. Guitry, as the plot turns upon the wife of a Frenchman giving birth to a black infant, to the horror of her friends. The family, in desperation, arrange to exchange the infant at a foundling for a white baby. Eventually the husband and wife take to the substituted baby, and their reconciliation is thus brought about. This risky vaudeville is full of fun. M. Germain, an old actor, who has not been seen on the stage for the past ten years, is simply delightful in the part of a doctor. There are numerous side situations to keep the audience in a continual titter.

"Ma Dame de Compagnie."

Line is a dissatisfied lady, and quits her legal husband and her official lover (the usual triangle of the French stage) to seek a position of lady's companion to the aunt of a rich, middle-aged bachelor. The latter contrives for Line to enter his service, and becomes her platonic friend, until he learns she is married and has an intrigue. The scene of the third act is a bedroom, and for a minute the house is plunged in darkness. This three-act farce is by E. Lavelling and André Picard, and was presented last Sunday at the Theatre Michel. Le Gallo and Paulu, Mlles. Spinelly and Templey delicately handle the risky situations.

"Annabella."

Maurice Magre has laid the action of his three-act operetta (for which Charles Cuvillier has supplied a lively score of fox-trots, two and other steps) in Trebizond during the eighteenth century. It was produced on Wednesday evening at the Femina Theatre, with somewhat divided opinion as to its ultimate success. The libretto is weak. A couple of dancers, due to shipwreck, are captured by pirates and separated, the handsome Mirlifior (Aimé Simon-Gerard) being sold as a slave to Fatma (Mlle. H. Dracy), the exuberant spouse of a local chief (Girier), while the beautiful Annabella (Germaine Webb) is secured by the directress of a harem. Mirlifior spurns the amorous advances of his owner, and Anabella declines to listen to the pleading of the chief of the police (Hasti), and some amusing complications follow. The couple at length secure release by the intervention of the French Ambassador. Aimé Simon Gerard, as the male dancer, proves his talent as a versatile artist, and saves the effort from complete disaster.

"Le Mariage d'Hamlet."

On Friday evening at the Odéon we had the four-act piece of Jean Sarment, which is not a skit on Shakespeare, as may appear, but a pathetic attempt at portraying what "might have been." The young author has tried to depict Hamlet again visiting this terrestrial sphere and marrying Ophelia. The prologue passes in the heavens, where it is ordained that Hamlet and the other personages of the tragedy shall live their lives over again. Hamlet is a fop, proud of his incomprehensible philosophy. He abandons Ophelia on their wedding night to avenge his grandfather, who had been murdered by his son (Hamlet's father). Ophelia seeks a divorce to marry the Captain of the Guard, but Hamlet returns in the nick of time to upset the plans. He is gloomy, having learned at Elseneur that the king was not his father, the queen having deceived her royal husband. Nobody loves poor Hamlet except a servant girl, Ophelie. He kills Polonius and orders the girl back to her kitchen. Such is the stuff seen this week on the boards of the classical Odéon. Jean Sarment prevailed on Gemier to let him sustain the rôle of Hamlet.

"Candida."

This work of Bernard Shaw has not been given in Paris for several years, and it consequently seemed almost a novelty when revived in French by Jacques Hebertot at the Comedie des Champs Elysées

"Seul."

Another show last week at the Grand Guignol, where M. Choisy has chosen a fitting programme. As usual, there is the chamber of horrors item, "Le Jardin des Supplices," by Pierre Chaine, taken from the book of Octave Mirbeau. For those who have not read the volume about the Garden of Agony, it may be explained the author has written a three-act drama on the descriptions of Chinese tortures compiled by Mirbeau. Mrs. Watson (an Englishwoman, of course) meets a young officer on board a steamer en route to China and eventually persuades him to visit her villa, where she indulges in the "pleasure" of seeing animals, and even human beings, tortured. While this is the main feature of the entertainment, I much prefer the one-act gem, "Seul," by Henri Duvernois. It is refreshing stage craft. A poet has invited a proud lady to visit him, but she fails to come the day he was prepared in his best Sunday attire. Some evenings later she unexpectedly enters his modest room without ringing the bell, and finds him in a ragged dressing-gown, with socks undarned and [illegible] unkempt. The poet feels embarrassed, but pleads his cause so eloquently that the proud lady fails to notice the impecunious surroundings, and sees only the wealth of his talent. "Le Satyre des Tunnels" (one-act farce by Marcel Simon) is a comic detective yarn. The police seek an individual wanted for disorderly conduct; he is traced to a first-class carriage, where two workmen take their seats in a compartment, turning out a respectable old gentleman to be alone. The police arrest the workmen, who turn out to be detectives in disguise watching each other as the suspect; but the old gent., who is none other than the culprit "wanted," has vanished. A sketch, "L'Expert," by André Latour, is an adequate curtain-raiser for the Grand Guignol, where the mixed bill will suit the habitués albeit they are not accustomed to a poetical treat like "Seul," which is causing quite a sensation in dramatic circles here.

MY EXPERIENCES IN CALIFORNIA.

FILM-MAKING THRILLS.

By LUPINO LANE.

A crowded life in eighteen months! This sums up my experience in California, where I have been picture-making.

And a happier time I have never had in the whole of my professional life.

From what I could gather, America remains unchanged from the point of view of artists. America is just America, except that the cost of living there is much dearer than it used to be. In other words, the price of food has gone up.

Since I have been back in England I have discovered many changes in the variety world. Perhaps it is because I look at things from a different angle. Perhaps it is because I have been so long out of the country, and have just got slightly Americanised, not in my speech, but in my ideas.

[Photo, Fielding, Leeds.
LUPINO LANE.

Variety in America.

We in England seem to worry about small things more than they do in the States—things that concern everyday life. In my opinion there is a great deal of difference in variety acts in the two countries. American turns are "snappier" than the average English performance. I am not inferring that English artists are not so good as American, far from it; they are indeed more talented. But American artists have more liberty. For instance, if I were the last call, the earlier turns would come on the stage and crack jokes for a few minutes and enter into the act. This is done "to be matey." They all endeavour. The greater artists help the lesser ones, and vice versa. This used to be the case in England years ago—in the days of my dad, the early days of Marie Lloyd and Vesta Tilley. Why it should not be so now I cannot really understand.

Absence of the Red-Nosed Comedian.

There is a distinct absence of the red-nosed comedian "over there." There is little or no comedy make-up, and the public seems to like it. It is a question entirely for the public; their taste is the artist's taste. If the public wanted the red-nosed comedian I am sure they could have him.

He is more of a tradition in England. And since I have returned from "dry" America I have done my very best to get a red nose. England is not too "dry," as you know. How far I have progressed only my friends will know. When I came over on the "Majestic," there was a big discussion on prohibition. It was pointed out by some that England would have to go dry sometime so as to compete fairly with the Americans. But I did not know why that should be so. And I do not even know now. Yet, notwithstanding the opinions expressed in the debate, I observed many big business men filling themselves up as nicely as possible with all the good liquid refreshment they could purchase.

Variety shows in the States are run on much better lines than they are in England. I cannot exactly describe how and where they are better. But they never sell programmes; they are given away. Every act follows each other very quickly, and there is a sort of "running," continuous show.

Film Making in California.

During my eighteen months' stay in America I was film making in California. Film acting is very interesting. It has its exciting moments. One never does the same thing twice; and artists are in the open air from 8.30 in the morning till 6 o'clock in the evening. They never work in the studio. The result is that the film artists live very healthy lives, however worrying their lives may be at times.

I have done a great amount of "stunt stuff," and on two occasions I nearly lost my life. On one occasion, while stunting on a bended tree, the branch cracked, and I fell. Then a wire broke, and I fell again. But I was no worse for the accidents.

When we were doing a picture, which, by the way, is shortly to be released, one of the artists had to fall into the canal. We all thought he could swim; and we took no notice of him. Eventually it was seen that he could not swim, and was in difficulties, and I dived into the canal and brought him safely to the side.

In one of the pictures appears a bear. One day the owner brought the bear to my side, and it at once began to gnaw at my boots. I complained, and the owner, with the real certainty of an owner remarked: "We were just going to see whether or not we ought to muzzle her. If she had bitten you we would have muzzled her!" The cool, calm way in which the owner spoke gave me a positive fright.

One day a rattlesnake came on before me. I "basl ed" his brains out, and I have got the skin at home.

There is a vast difference between film acting and the variety stage; in fact, there is no comparison. One is a silent pantomime, and the other is vocal. In the latter you get appreciation from an audience (that is, if it is deserved), and in film acting the appreciation comes long after you have completed your turn, and even then one may not "get the appreciation he requires to make a film a success."

I made a large host of friends in the States, and came away with many mementoes of my eighteen months' stay.

I was glad to get back to England to see my little son, now fifteen months old. He is the fifth generation of the Lupino family.

AMUSEMENTS IN SOUTH AFRICA.

Ruby Miller in Cape Town.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

CAPE TOWN, Oct. 20.—OPERA HOUSE.—S. L., Mr. Leonard Rayne; G. M., Mr. Grant Fallowes; D., African Theatres, Ltd.; M., Mr. H. Lane Bayliff.—For the last week of her Cape Town season, which ends Oct. 21, Miss Ruby Miller staged "The Little Damozel" to excellent houses. The play just moves along during the first act, with the interest working up for the second and third, and Miss Miller gives her audience a real artistic treat in her character as Julie Alardy. Mr. Charles Carson plays the part of Recklaw Poole with his usual skill. The other characters are well represented.

TIVOLI.—M., Mr. John S. Goldstone.—For the week commencing Oct. 18 Albert Foster and Ninon, in a comedy and vocal act, make a decided hit. Both artists present a neat and artistic show, clean and amusing. Alto and Alice present a good trapeze act. Loie Conn, in a musical act, gives the audience a surprise when pulling off his wig he appears as a man. Christine Roy, the musical comedy artist, wins great applause. Geaik and Geaik, French comedians, put up a clever show. Molly Halse, South African soprano, possesses a sweet voice, her higher range being exceptionally clear. Arthur Pond, the smart burlesque comedian, in his second week is as big a favourite as ever.

For the week commencing Oct. 25: Rorke and Bray, in songs; Colin and John Campbell, musical act (return visit); Jock Cameron, Scotch comedian; Loie Conn, musical act; May Midge, comedienne; Molly Halse, vocalist; Foster and Ninon, comedy act.

Notes.

Artistes who have played Cape Town will regret to hear that Mr. Frank Harvey, the popular proprietor of the Alexandra Hotel, died quite suddenly from heart trouble on Monday, Oct. 16. He was 53 years old, and he and his wife were good friends to all theatrical and variety artists staying at this hotel.

In an interesting little interview with Miss Ruby Miller she informed me that she is in love with South Africa, and has had a splendid time out here. Miss Miller climbed up Lion's Head, a very steep mountain at the back of Cape Town, and her experience will not soon be forgotten by her. Miss Miller goes to Kimberley, Bloemfontein, Bulawayo, Salisbury and Victoria Falls. During her visit to Rhodesia she will go to the grave of Gertrude Page. Her future movements are rather uncertain. She may go to the East or Australia, or return to London to revive "The Little Damozel."

JOHANESBURG. — HIS MAJESTY'S (African Theatres, Ltd).—The 1922 Musical Comedy Company, producing "Irene."

EMPIRE.—M., Mr. J. Isaacs.—For week commencing Oct. 17: Miller and Canning, in "Playing the Dickens"; Olive Turner, musical comedy artist; Gladys and Frank Alber, entertainers; Bert Terrell, Dutch comedian; Pinto, contortionist; Romaine and Esdaile, comedy act; Inez and Dolly St. Vincent, dancing and singing act; The Vedras, acrobats.

ORPHEUM.—M., Mr. Moss Alexander.—Week commencing Oct. 17: Rorke and Bray, in songs; Colin and John Campbell, musical act; pictures.

Mr. Gilbert Fletcher, the popular manager of the Empire, has gone on tour with Lady Forbes-Robertson, and will later on go with her to Australia, business and holidaying combined

THE VARIETY WORLD.

Death of Chirgwin—To-night's the Night—Lopokova's New Ballet—Motoring Enthusiasts.

Death of Chirgwin.

With the passing of Chirgwin, another of the old school of entertainers is lost to variety. His popularity never suffered a serious wane throughout the long years he was appearing before the public. He had personality. He knew the right note to strike with his audience. He had a happy knack of talking to them in an intimate way and a wonderful facility in impromptu and parody. He was a great artist and a fine, big-hearted fellow.

Chirgwin was one of the original members of the Variety Artists' Federation, and was also a vice-president of the Variety Artists' Benevolent Fund and Institution and a trustee of the Music Hall Artists' Railway Association. The funeral will take place on Friday at Barnes Cemetery, the cortège leaving 1, Polworth-road, Streatham, at 12 o'clock.

"Old Bill and Me."

Captain Bruce Bairnsfather will appear at the Victoria Palace next week in a one-man sketch, entitled "Old Bill and Me."

The Variety Ball.

The Variety Ball at Covent Garden to-night (Thursday) promises to be a brilliant function. Dancing starts at 10 o'clock, and forty dances will figure in the programme. The "Absent Friends' Box" enables artists who cannot be present, and who purchase a ticket, to have their names posted on the door of the box, and they can thus assist in spirit at the gathering.

The box-holders are as follows: Sir Oswald Stoll, R. H. Gillespie, Bert Feldman, Francis and Day, Lawrence Wright, The Co-Optimists, Lionel Carson ("The Stage"), "The Era," Harry Tate, the Grand Opera Syndicate, Edward Meaker, Ella Shields, Gertie Gitana, Renee Roel, Fred Kitchen, Ella Retford, Trix Sisters, Jimmy White, and Marie Courtney. Melville Gideon, Lawrence Wright, and an Arab Sheik will conduct dances composed by themselves. Sixty ladies from the London Hippodrome "Round in 50" will be present.

Tickets can be bought at the doors. There are only four ten-guinea boxes left.

Lopokova in New Ballet.

Next week's programme at the Coliseum includes Lydia Lopokova, in a new ballet, "The Masquerade"; Seymour Hicks and Barbara Hoffe, in "Waiting for a Lady" (an adaptation of a playlet by Sacha Guitry); Frank Cochrane and company in a Chinese musical fantasia, "Wun-Tu"; Malcolm Scott; Peggy and Lena Chisholm; Bryn Gwyn, baritone; The Selany Troupe, equilibrists and gymnasts; and Masu and Yuri.

"The Masquerade" is a ballet comique devised by Mme. Vera Bowen, the music being that of Mozart's "Kleine Nachte." The setting is eighteenth century Venetian.

Frederic Bentley.

In that bright and amusing production "Better and Better," Frederic Bentley and company certainly live up to the title, if we may judge by the hearty reception accorded them at Shepherd's Bush last week. Freddie is a "Humber" enthusiast, and with his present car has just completed 10,000 miles, a recent trip from Leeds to Glasgow being accomplished in a little over six hours. At the motor show last week Freddie selected another car of the same make fitted with a saloon body. Yesterday (Wednesday) Freddie was busy canvassing around Balham for Sir Alfred Butt, the Conservative candidate.

A Managerial Motorist.

Mr. Walter Martin, the genial manager of the Putney Hippodrome, and ever a motoring enthusiast, is now the proud possessor of a fine racing "Marlborough." This car has already won a gold medal, and does 70 miles per hour quite easily—at Brooklands that is, of course.

Cabaret Casualty.

Tim O'Connor, whose eccentric acrobatic dancing is one of the most successful features of "The Cabaret Follies" at the Queen's Hall Roof, dislocated his ankle so seriously on Saturday that, in spite of the attentions of Sir Herbert Barker, he was unable to give his usual performance. Mr. Jack Hylton was fortunate enough to secure the services of Mr. Lupino Lane and his attractive partner, Miss Violet Blythe, to deputise.

A Topical Orchestra.

Mr. Alfred Dove, the popular musical director of the London Coliseum, hit upon a novel musical plan this week. The photographs of the most popular of our statesmen are thrown upon the screen, and when that of Mr. Bonar Law appears the orchestra strikes up "'E Dunno Where 'E Are." As the picture of Mr. Lloyd George was given "We Don't Want to Lose You, But We Think You Ought To Go" is played, and the reproduction of the Houses of Parliament brings forth from the orchestra "Ours is a Nice House, Ours Is." There was an appropriate melody for all the pictures exhibited.

Football.

Great interest was taken in the return match between the Press Association first XI. and the Holborn Empire, played at Norbury on Sunday, the first game having been a draw, and also owing to the fact that neither the Holborn Empire nor the Press Association had previously been defeated. A strenuous struggle was the outcome, the Holborn leading at half-time, 1—0. Immediately after the change of ends the Press Association attacked continuously, and thus two goals were secured.

Helping the Boy Scouts.

As "a token of great gratitude," and carrying with it the willing service of Boy Scouts all over the world, Mrs. Skinner, the head of the costume department of Mr. Harry Day's Stores, has been presented with a gold swastika badge by the 4th Camberwell Troop and 22nd Pack of Boy Scouts. When not making beautiful creations for the Harry Day revues, Mrs. Skinner has devoted her spare time to helping Boy Scouts.

Accident to G. T. Pattman.

We regret to hear that G. T. Pattman, the well-nown cathedral organist, while walking in the country last Friday, had the misfortune to slip and break his leg. This will, of course, necessitate Mr. Pattman being laid up for several weeks, and he will have to postpone all his engagements for the present. Meanwhile we are asked to state that all correspondence should be addressed to him at "Carignon," West Mersea, Essex.

Will Fyffe.

The latest character-study of that well-known comedian, Will Fyffe, is "Daft Sandy," which has proved a wonderful success around the Stoll Tour recently, and particularly this week at the Chiswick Empire, at which house on Monday night the audience did their utmost to persuade Will to give an extra item.

Vi. Norton.

That charming young soprano, Vi. Norton, has been specially engaged to play Geni of the Ring in the production of "Aladdin" which will be seen around the Stoll Circuit this season.

Pero and Perette.

Having quite recovered from their recent indisposition, Pero and Perette will make their reappearance in town at the Winter Garden Theatre on the 28th inst. at the Sunshine Matinée, when they will present novel and artistic dances.

The Kinema, Hereford.

The Kinema, Hereford, has been purchased by Mr. P. Hinton Vaughan, and will be reopened, after the necessary alterations and decorations have been completed, on Dec. 4. The name of the hall will be changed to the Pavilion, and it will be under the management of Mr. Fred Heath, until recently manager of the Palladium, Hereford, and who was previously in charge of the Pavilion and Winter Gardens, Penzance. A stage is being erected, it being the intention of the new firm to put on turns from time to time.

"Bubble and Squeak."

Charlie Rich is playing town for three weeks, with his snappy little revue, "Bubble and Squeak," after an unbroken run of nine months. He was playing the Elephant last week, with Woolwich and Penge to follow. He and his company, which includes Elsie Roby and Chas. Congere, will then take a much needed week's rest, starting a fresh tour on December 4, at the Tivoli, New Brighton, when the show will be fitted out with new dresses and up-to-date songs and gags. The beauty chorus are wearing some lovely creations, including modern gowns and exquisite fancy ones.

A Clever Dancer.

Miss Gladys Bishop (granddaughter of Mr. Alf Bishop, the well-known comedian and stage manager) has been selected by Mr. G. Brydon Phillips as premier danseuse in his forthcoming pantomime, "Cinderella, wherein she will also feature her unique quick-change speciality dancing act. This clever little lady specialises in Eastern, Dutch, operatic toe, Spanish, Russian, buck and acrobatic ballroom dancing.

For Panto. Dames.

Panto. dames on the look-out for a real funny patter number should secure "Phi Phi," which has been specially written for this year's pantos. by Maurice Scott and Geo. Grant.

For South Africa.

The following artists sailed from Southampton on Friday, per R.M.S. Kenilworth Castle, to fulfil engagements with the African Theatres, Ltd., booked by the I.V.T.A., Ltd., Variety: The Huxter Bros., Sam Hilton. Pantomime: Fred Eugene.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that forty-four death levies are now due upon the 1922 books. Red stamps forty-six.

Music Hall Ladies' Guild.

The Committee of the Music Hall Ladies' Guild acknowledge with thanks Miss Lottie Albert's and Miss Phyllis Broughton's annual subscription of one guinea each, and the latter for £1 donation. Miss Margaret Radcliffe is again thanked for collecting at the Victoria Palace from the following: Margaret Cooper, £1; Talbot O'Farrell, £1; Billy Danvers, 10s.; Ristori and Partner, 7s. 6d.; The Westwoods, 4s. 6d.; Marie Goodman, Poppesca, Mark Stuart, and friend, 2s. each.

Arrangements for the supper and fancy dress ball, which takes place at the Savoy Hotel, Sunday, Dec. 3, are well in hand. Tickets have been sold to Viscount Leverhulme, Lord Aberconway, Lord Woolavington, Lady Moss, Sir Oswald Stoll, Leslie Stewart, Esq. (of the Hackney Furnishing Co.), Carl Hertz, and many others, while donations have been received from the following: Lord Woolavington, £10 10s.; Harry Preston, Esq., Arthur Collins, Esq., Lionel Carson, Esq., £5 5s. each; Lord Dewar, £5; Andre Charlot, Esq., £2; Charles Austin, Esq., Bertram Gilbert, Esq., and Miss Blanche Glave, £1 1s. each; Miss Anna Dorothy, £1.

Daimler and Eadie.

That breezy pair of burlesquers, Alec Daimler and Dora Eadie, were a popular item in an excellent bill at Hackney last week, and we hear that they have been approached with regard to a production.

Mme. Vera Lavrova.

Mme. Vera Lavrova (Baroness Royce Garrett), the famous soprano, will make her reappearance in town next week at the Stoll Picture Theatre.

At the Alhambra.

In addition to Harry Weldon, who is to remain another week at the Alhambra, Monday's programme at that hall will comprise Du Calion (with his ladder), the Dancing Demons, Gertie Gitana, Jack Delino, Payne and Hilliard (in mimicry and dancing), and Les Ocap.

Neil McKay.

The Scotch comic, Neil McKay, is in town this week at the Victoria Palace, and doing excellently. Neil has received offers for production and also for panto., and has also had a tempting one for a return to South Africa and Australia to follow, but his arrangements are not completed yet. Neil has been doing very well with "Bonny Mary of Argyll," published by the Narodny Co.

Agnes York.

At the Metropolitan last week that charming vocalist, Agnes York, was in excellent form, including in her three numbers "If I Had You Beside Me." At Scarborough this week Miss York hopes to introduce a new ballad, "The Bond of Love," which is published by Ascherberg's.

Lily White.

A few weeks ago Lily White, the mezzo-contralto, made a successful début on the halls in Leeds, her native town. Miss White, who is featuring "Peggy O'Neil" and "God Gave Each Rose a Garden," will be seen in town some time next month.

King and Benson.

The new show, "Knick Knacks," written by Paul Thomson and produced by King and Benson at the Holborn recently, has proved most successful. These popular entertainers, who are appearing this week at Southend, will be in town next week at Finsbury Park.

Fabbie Benstead.

At Hammersmith, on Saturday last, Fabbie Benstead concluded a long season with "Joybells," and was the recipient of many beautiful gifts from admirers and members of the company. Fabbie sails on Friday for South Africa to play lead in pantomime. Her sister Lucille also leaves by the same boat to fulfil a number of variety engagements.

Tom Heathfield.

Although "Joybells" has been touring for the past four years, we understand from Tom Heathfield that this production will be resumed at the conclusion of his pantomime engagement. Tom has been engaged to play Buttons in "Cinderella," which opens at Penge for two weeks, and later around the L.T.V. tour.

Harry Emeric.

Harry Emeric, who recently concluded a very successful summer season at Scarborough, opens in town on the L.T.V. on the 20th. Harry plays Widow Twankey in the "Aladdin" panto. that plays around the Stoll Tour, and in which Jack Warman plays Abanazar.

The Sadler Elsie Four

The clever and novel dancing act of the Sadler Elsie Four was the subject of much favourable comment when they played their recent town engagements, and they have been doing equally well in Ireland. This week they are at the London, Shoreditch, and will shortly be presenting a new and very original dancing act.

The Terriers' Concert.

A very successful concert was held at the "White Bear," Lisle-street, on Sunday Terrier W. H. Atlas occupied the chair supported by Past-President Bruce Green, William Welsh, Walter Norman, and others. The following artists contributed to an enjoyable programme arranged by Terrier Ken Barton: Miss Nora Atlas, "Family Economy" and "My Father-in-Law"; Miss Gladys Smith, "The Rose of No Man's Land" (her second turn was a dance); Bruce Green, "The Bride" and "How To Sing a Song"; Fred Masters, "A Song With Imitations" and "Sampson Johnson's Christening"; Walter Norman, "The Longshoreman" and "The King's Own"; Charles Elstree, "Selections From Opera" and "Our Servant"; Eddie Fertrey, "Some Amusing Patter" and "When Friends Are in Front in Friday"; Sydney Lee, "Card Tricks"; Harry Sutch was an efficient accompanist.

Annual Rally.

The annual grand rally of the Order will be held on Sunday next. Tickets for the ladies' dinner and concert, to be held on Sunday, 26th inst., at the Grafton Hotel, Tottenham Court-road, may now be had from the secretary. A table will be reserved for members of the Variety Artists' Federation.

Terriers who have not yet returned their ballot papers are kindly requested to do so as soon as possible.

M.H.A.R.A.

The 1,268th meeting of the Executive Committee of the Music Hall Artistes' Railway Association was held on Wednesday, Nov. 8, when the following members were present: Messrs. Harry Marlow (Chairman of the Committee), who presided, Barry Ono, Howard Ward, W. H. Atlas, Fred Woellhaf, Alf. Herald, W. Titman, J. W. Cragg (Hon. Trustee), Fred Herbert (V.P.), Reg. Ewen, Monte Bayly (Hon. Treasurer), and C. Douglas Stuart (Secretary). The minutes of the last meeting were read and confirmed. An explanation was read from a member re a broken party from Bristol to London, and it was decided that he be asked to pay the amount. A letter was read suggesting that as many artists could not, in these present days of being out of work, pay the entrance fee and subscription, these should be made half-yearly or quarterly, or, as another suggestion, they should be able to pay by instalments. The question was considered at length, and it was pointed out that these suggestions would mean the alteration of rules, and must be put before a general meeting. It was decided that a specially whipped meeting of the Committee be convened for Wednesday, Nov. 22, to discuss altering the rules to make the payment of subscriptions easier for members. Mr. Harry Claff has been elected Chairman of the Executive Committee of the Music Hall Artistes' Railway Association for the ensuing year, and Mr Harry Mason Vice-Chairman.

Ken Barton has been engaged to play Dame by the Ray Bros. in their pantomime, "Dick Whittington," opening on Boxing Night at Chester.

DEATH OF CHIRGWIN.

A Favourite for Fifty Years.

To the regret of a legion of friends, G. H. Chirgwin, the famous "White-eyed Kaffir," passed away on Tuesday morning at Streatham. He had been lying ill for several months, and his death was not altogether unexpected.

Chirgwin was born in the profession. His father was in the profession before him, and Chirgwin followed the family path, and made his first public appearance at the age of six, when he appeared with his brothers as one of the Chirgwin Family at the Swallow Rooms, Piccadilly. That happened in 1860, and Chirgwin celebrated his stage jubilee in 1911.

Many years elapsed before George launched out as a single turn. He remained as one of the Chirgwin Family until 1878. In that year, Mr. J. H. Jennings, who then controlled the destinies of the Oxford Music Hall, offered him an engagement as a single act. He was an instantaneous success, and it was then that he laid the foundation of his fame.

Origin of the White Eye.

Everybody knows how Chirgwin got his white eye. It happened way back in the days when he was still a member of the Chirgwin Family. They were engaged to give an al fresco show at a country fête. After George had blacked his face, preparatory to going on, a piece of grit blew into his eye. This caused his eye to water, and he did not improve matters by giving way to the natural instinct to rub that smarting organ. His rubbing, combined with the water, cleared a lovely white patch round the affected eye. As George was due on the stage, he did not notice the white patch. Immediately he appeared before the audience he was greeted with howls of laughter—that one eye on a black countenance struck the assembled country folk as the acme of humour. Later, when George discovered the cause of the laughter—it had puzzled him considerably at the time—he decided to keep that white eye as an asset. Ever after George Chirgwin remained a "White-Eyed Kaffir."

Chirgwin invented a weird instrument, which looked a cross between a long-handled soup ladle and a fiddle. This instrument played no small part in his success as a single turn, for Chirgwin, who had a genuine musical instrument, coaxed tuney melodies out of its single string. In addition to this weird instrument he possessed a fine voice, as everybody who has heard him sing "Blind Boy" and "My Fiddle is My Sweetheart" knows.

"Give Us 'Blind Boy.'"

He started singing "Blind Boy" as far back as 1871, but his audience would never let him abandon it. Whenever he had got through with his latest budget of songs, the cry "Sing 'Blind Boy'; Give us 'Blind Boy'" almost invariably rose from all parts of the hall. The song had just the right touch of popular sentiment, wedded to just the right sort of melody—and Chirgwin knew how to get the best out of it.

In addition to touring all the principal towns of Great Britain, he crossed the Atlantic, and repeated his successes in America.

He completed his fiftieth anniversary on the music hall stage in 1911, when he was very appropriately appearing at the Oxford, where he had made his first appearance as a single turn. His jubilee was not allowed to pass unnoticed. A subscription was got up on his behalf, but Chirgwin characteristically handed all the money over to the Variety Artists' Benevolent Fund. All he would consent to accept was an illuminated address. It was a memorable scene—memorable even in the Oxford's historic annals—when the jubilee was celebrated and the illuminated address presented to the great comedian. Chirgwin, who had a knack of rhyming on every topic under the sun, plunged into a characteristic rhyme on his own account. The chorus ran:—

So for fifty years—for fifty years
I've won your generous smiles and cheers.
And I hope to tickle your eyes and ears
For another—hundred and fifty years.

The illuminated address was presented by Sir Thomas Dewar, who truly described Chirgwin as "a man of large, hearty, generous impulses, real good fellowship, and great initiative ability.

Some eighteen months ago Chirgwin bought the Anchor Hotel, Shepperton, and lived there up till the time of his illness.

"Beaver."

Harry Champion's latest success, "Beaver," was, we hear, written by Neil McKay and George Crump, and composed by Will Hyde. The song will be in big demand for panto.

Miss Gertrude Kaye.

From Blackpool, where she is appearing with "Sammy in Society" at the Palace Theatre, Miss Kaye writes that she is making a tremendous hit with "Waiting and Watching" and "Caravan," both of which suit her admirably.

Miss Winifred Hammond.

At the Hippodrome, Rotherham, this week, Miss Winifred Hammond, the charming soprano, makes a big hit with "Waiting and Watching," whilst she also scores heavily with "Golden Dreamboat." In a letter to the Lawrence Wright Music Co. she expresses herself as delighted with these two numbers.

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FORTY YEARS AMONG THE "STARS."

REMINISCENCES OF A SONG-WRITER.—VII.

By JOHN P. HARRINGTON.

I have never known a performer more universally beloved by the profession than Eugene Stratton, the coon singer.

Dear old 'Gene! His was a winning, genial personality that won your heart from the very first moment that you met him. Even when at the topmost summit of his fame (and he won to a very high pinnacle, after he left the Moore and Burgess Minstrels and started on the "halls"), he never was known to "swank" or was other than his charming, unassuming self to all men.

"Come to the Bar."

'Gene was married to one of "Pony" Moore's pretty daughters, and it was at the house of the eccentric part-proprietor and principal comedian of the Moore and Burgess Minstrels, in St. John's Wood, that George le Brunn and I fixed Stratton up with the only song I ever wrote for that prince of good fellows, "The I.D.L.E.R.," a number which enjoyed a tremendous vogue from the moment he produced it, and for a lengthy period after.

Dick Morton was writing quite a number of songs for 'Gene Stratton at that time (Leslie Stuart had not then commenced to write his wonderful series of successes for the great coon artist), and, being present when we first played the song over to Stratton, he suggested a new verse to the song, which he wrote up, with the result that we added Dick as part-author of the song.

'Gene Stratton was highly delighted with the number, and paid us a very handsome fee for the singing rights; then he said: "Now let's have a bottle, to drink success to the new song. Come to the bar, boys."

I must have stared a bit.

"Come to the bar," sounded a wee bit odd, when uttered in a private house.

George and Dick, who knew the ropes of the "Pony" Moore house better than I, laughed aloud.

I'll own I was pretty considerably astonished when 'Gene led the way into another room, for there in one corner was a most elaborately fitted up American bar ("Pony" Moore and 'Gene were both Americans by birth), with everything from cocktails to champagne on ice to satisfy the most exigent devotee of Bacchus!

"Pony" Moore certainly did not do things by halves in his hospitable mansion for when 'Gene said to the white-coated attendant, "Quart of the best, and four glasses," the "bubbly" was forthcoming in the twinkling of an eye.

Peace to the ashes of 'Gene, and "Pony," too! They were both good sorts and real good sports.

The Great Macdermott.

A very dominating figure in the variety world in his day was G. H. Macdermott, "the Great," as he was styled on most of the playbills of the houses at which he appeared.

He was quite a good declamatory singer of the light comedy type, an excellent actor and pantomime comedian, a good dramatist and a by no means indifferent song-writer. Furthermore, in his later years, he was quite a flourishing music-hall agent.

I never did much business with Mac. I believe I only sold him two songs, and those he never sang; but, in my salad days, when I was in Joe Tabrar's employ, I was in frequent touch with the great man, as Joe wrote quite a number of his successful songs.

An amusing hoax Joe played on him once is worth recording.

Macdermott and Tabrar had had an awful row over a silly little difference of opinion, and it had ended up in the "Great Mac" vowing and declaring that never again as long as he lived would he sing a line from the pen of Joe Tabrar.

Joe retorted: "You'll be glad enough to sing the next song I write for you—if I let you have it!" And the two had parted, very much annoyed indeed with each other.

"N. R. Gee" Appears on the Scene.

The morning following the quarrel, Joe appeared at his office, still smarting sorely from the verbal castigation Macdermott had given him, and vowing vengeance.

"I'd give a hundred quid to get my own back with him!" he declared, after he had poured the history of the previous evening into my sympathetic ears.

"Jolly shame you had that row with him!" I commented, regretfully. "There's that fine song you've just finished, 'Where Are They?' Fits him like an absolute glove. *Now* who are you going to get to sing it?"

Joe shook his head moodily, and started to put his thinking-cap on. Presently his eyes lit up, and he smiled.

"What a lark!" he cried. "Mac swore he'd never sing another song of mine as long as he lived. Suppose I make him sing one?"

"How," I asked, wonderingly.

"Why," replied Tabrar, with a laugh, "that song 'Where Are They?' as you say, will fit him like a glove. Let's send it to him under another name and from my cousin's address, and offer it to him at a small fee, providing he agrees to put it on in a couple of week's time, and I'll bet you he accepts it. Can you suggest a good name?"

On the spur of the moment, I suggested "N. R. Gee."

A New Song and a Fresh Row.

To come quickly to our "'oses," the song was posted to Macdermott, accepted by him, paid for by cheque, made payable to "N. R. Gee.," and duly produced, a fortnight later, at the Paragon, Mile End.

Joe Tabrar and I sat in the stalls, whilst the "Great Macdermott" won a veritable tornado of applause with his new song, "Where Are They?" The verses were of a topical character, and sung in the vigorous manner that Mac affected, they went with a "bang."

Tabrar nearly went mad with excitement.

"Said he'd never sing another song of mine, did he?" he gloated, as soon as Macdermott's turn was over, rising from his stall.

"Where are you going, now?" I asked.

"Round behind, to congratulate the Great Macdermott on his new song," he replied.

Knowing Mac's inflammable temper, I begged Tabrar not to go, but he insisted on doing so, and I went with him, fully prepared to see the hair fly.

He met Macdermott face to face in the wings.

"Jolly fine song, that 'Where Are They?'" he commented, very urbanely.

"Better song than you could ever write if you lived to be a hundred!" replied the singer, huffily.

"Who's the author?" queried Joe.

"A young fellow called N. R. Gee., and I'm going to see that he makes a big name for himself."

"Thanks ever so much!" said Joe Tabrar. "I'm sure, I'm very much obliged to you!"

"What do you mean?" demanded Macdermott, suspiciously.

"Why, *I'm* N. R. Gee!"

Of course, the singer flatly told Joe he was a perverter of the truth.

Then Joe produced his "evidence," in the shape of the very cheque Macdermott had sent to "N. R. Gee." in payment for the song, and the vials of the Great Mac's wrath descended on Joe's devoted head.

In point of fact, if Charles Crowder, the proprietor of the Paragon, had not stepped between the belligerents, I'm afraid Macdermott would have knocked all the "N. R. Gee." out of Joe Tabrar that night!

I suppose it is superfluous to add that "Where Are They?" was never sung on any stage again, after that fateful night?

(To be continued.)

Pat and Terry Kendall.

Pat and Terry Kendall, son and daughter of Marie Kendall, have joined the cast of Mr. Jack Goodson's latest revue, "Maid in England," which will be presented at Ramsgate on the 27th. Mr. Goodson has a high opinion of this youthful couple, and he thinks they will go far in the profession. They have just left Kid Lewis's revue, "Hello, Sweetie."

Miss Edna Maude.

Miss Edna Maude is to appear in the pantomime, "Cinderella," at the Glasgow Coliseum. A special part has been created for her, that of Princess. Miss Maude appears at Southport next week. It is interesting to state that she has received a cablegram from Sir Harry Lauder asking her to join him in America next year.

Phil and Phlora.

The act of Phil and Phlora was very successful at Hackney last week, and they are at Manchester this week. After playing Leicester next week they come to the Coliseum. For panto. they play at the Opera House, Manchester, for Mr. John Hart, which is their fourth season with him.

Hanlon Bros.

For pantomime this year the Hanlon Bros. have been secured by Mr. Philip Rodway for his production at the Theatre Royal, Birmingham. At the conclusion of thi engagement Billy Hannon tells us that they intend to present an entirely new act, which will probably be produced in town.

"Ally Sloper" Again

As "Ally Sloper's Half-Holiday" is resuming publication after several years of suspension, it is interesting to note that Mr. Charles Ross, the assistant manager of the Aldershot Hippodrome, is a son of the original "Ally Sloper." The famous comic weekly was founded by Mr. Ross's father, Mr. Charles H. Ross, who was then a Government clerk.

Harry and Burton Lester.

At Finsbury Park, on Monday, Harry and Burton Lester's Ten 'Frisco Cowboy Syncopators will be seen in town for the first time, following a successful trip in the provinces.

Alan Shaw.

Alan Shaw sails for America by the "Mauretania" next Friday, and does not expect to be back until next summer.

Joe Boganny.

One of the laughing hits of the bill at the Alhambra last week was the capital fooling of Joe Boganny and his clever company in their new show, "Schooldays." This week Joe is appearing at the Hippodrome, Manchester.

Harold Wagner and Harry Leybourne have recently joined partnership, and this management is sending out two pantomime productions on Boxing Day, the subjects being "Mother Goose" and "Babes in the Wood." A strong cast supports each production. "Mother Goose" opens at Southsea for two weeks, and "Babes in the Wood" at Kidderminster.

LONDON VARIETY THEATRES.

THE COLISEUM.

The French season at the Coliseum is brought to a fitting climax this week with magnificently interpreted excerpts, Acts III. and IV. of Moliere's comedy, "Le Tartuffe," with M. Silvain, Societaire Doyen de la Comedie Francaise, in the title-rôle. M. Silvain's performance as the hypocritical priest, with his suavity, grandiose gesture, humility and subtle nuances, was an achievement of characterisation plain enough for even purely English ears.

Madame Louise Silvain, also of the Societaire de la Comedie Francaise, made a big impression on her Cosmopolitan audience as the persecuted but ingenious Elmire, whose table-turning strategem causes the old priest to be convicted out of his own mouth. The remainder of this excellent company, M. le Marchand, Mr. Raymond Girard, and Mme. Bonnafoux, as Orgon, Damis, and Dorine respectively, all did yeoman work.

La Belle Lolita gives a very interesting performance, opening with a delightful Spanish dance in a beautiful white costume, and consisting, for the most part of an ingenious series of poses before a white background, wherein her "costumes" were changed by means of coloured slides put through a lantern fixed above the orchestra. Her series of tableaux, all very attractive, included "Birth of Venus," "A Coming Storm," "Spring," "Winter Morning," "Snake Charmers," "Dutch Mill," "A Japanese Engraving," "Going to the Meet," "Naples and Vesuvius," "Joan of Arc," "Cairo at Eventide," "On the Cornish Coast," and "Illuminated Fountains."

Mr. Nelson Keys, dapper and debonair as ever, gave several very welcome selections from his repertoire, including two amusing character studies, "The Tipster," and a "Burlesque of a Japanese Illusionist," the latter excruciatingly funny. His "Squire Cholmondeley" series of dances, young and old, fat and thin, English and Yankee, went with a tremendous snap and vim.

Mr. Sidney Edwards gave us some clever tricks with cards, Mlle. Victoria Aranda sang delightfully in Spanish, Mr. Frederick Sylvester and his Liliputian company did some marvellously neat acrobatics, Miss Dolly Victoria (the best of cyclists) did some clever evolutions with her brother, and Noni and Horace went with a roar in their magnificent musical absurdity act.

THE ALHAMBRA.

A sketch by that rising young dramatist, Rowland Pertwee, is an attractive feature of this week's programme at the Alhambra. The playlet, entitled "Swank," in which Miss Dorothy Minto and Mr. Claude Beerbohm are appearing, is an amusing cameo of Cockney life: a chance meeting in Hyde Park between a shrewd little milliner's assistant and a junior apprentice in the same line of business. The latter attempts to cut a dash by posing as one who has attained the giddy heights of a departmental manager and window-dresser, only to receive an unexpected rebuff when he learns that the lady comes from the same emporium as himself. Some of the effectiveness of this kind of sketch, which depends to a large extent on the subtle wit of the lines, is bound to be sacrificed when played in a large house like the Alhambra; none the less, the piece was excellently performed by Miss Dorothy Minto, who has few equals in character parts such as this, and Mr. Claude Beerbohm, whose picture of a swollen-headed young Cockney trying to ape gentility was both realistic and humorous.

Another big attraction here is Harry Weldon, who brings with him his two new numbers, the Toreador and "The Sailor's Farewell," as he describes it. The former is one of this popular comedian's best bits of work, and portrays his easy-flowing and delightfully unforced style of humour at its best, whilst the latter, when thoroughly worked up, will probably run it pretty close in point of popularity.

In the familiar guise of Catherine Parr, Malcolm Scott once more has his audience in roars of laughter. The Lancashire comedienne, Alice Craven, is evidently a great favourite here, too, for the audience accorded her one of the biggest receptions of the evening at the first house on Monday. She has distinctly novel methods that "get over" immediately. Then there is Nora Delany, who will always be remembered as one of the most charming and gallant of Pantomime's principal boys; a xylophonist of exceptional talent in V. M. Gaston, whose exuberant rendering of a Liszt Rhapsody brought down the house; and a wonderful exhibition of feats of skill on the slack wire performed by "Jolly Johnnie Jones." The programme is completed by Laura Guita, an Australian artist, and The Melford Trio, in a burlesque dancing act.

VICTORIA PALACE.

One of the most popular laughter-promoters at the Victoria Palace this week is Mr. Chick Farr. He has a bright new ditty, "Percival, How Dare You!" which he follows with a capital and up-to-date character-study of an absent-minded Parliamentary candidate undergoing quite a lot of heckling. Thrilling and amusing acrobatics are provided by Mr. Hugo Darty and Partner, the dénouement of their act being particularly startling.

Much interest was aroused by the first appearance in England of Miss Kitty Doner, assisted by Sister Rose and Brother Ted Doner. This is a beautifully staged act characterised by some fine and neat dancing, some clever numbers, and some gorgeous frocks. All three are splendid dancers, whilst Miss Kitty Doner's male impersonations deserve to rank with the best. A racy study of Bowery type and a whirlwind dance, which concluded, were two of the most popular features, and there was a big reception, with a speech from Miss Doner. Assisting capably at the piano was Mr. Eddie Fitzgerald.

Miss Daisy Wood, that very vivacious comedienne, also came in for a huge and well-deserved reception. After two successful appearances in female attire (including that popular ditty, "Ma"), Miss Wood came on in "principal boy's" garb, and made herself even more popular. There is plenty more on the programme to delight the Pimlico theatre-goer this week, including as the bill does such items as Kharum, the well-known Persian pianist; Mr. Oswald Williams, the popular illusionist; and Mr. Neil Mackay, who, assisted by his pretty and dark-haired partner, provided some good Scottish comedy.

CHISWICK EMPIRE.

Will Fyffe is a host in himself, and he received a very warm welcome here on Monday night. He gets his songs over with effect, and is a real comedian. Gertie Gitana is another attractive turn on the bill. Gertie goes from one triumph to another. Her song, "People Like This," was wonderfully interpreted in her own original style. "You Never Think Of Me" also proved a winner.

There is a lot of quiet humour in Howard Roger's quaint skit, "P.C. Hoppit's Retirement."

"L'Acte Pittoresque," presented by Blanchetta, is a combination of animated statuary and dancing. Some of the tableaux are exquisite. Among those which deserve special mention are "The Little Gleaners," cleverly impersonated by Misses Audrey Carlyon and Renee Gadd, and the Grecian Tableaux by Mesdames Rosita Sellars, Gadd, and Alma Young.

Fred Evison and Joan Hestor in their amusing "Bath Chair Episode" provoked roars of mirth.

Bruce Green is a Dame of rare merit. His matrimonial quips and his coy conceits are top-notch humour. Mr. Austin Layton sang "Angus MacDonald" in fine style, and paid the inevitable penalty of an encore; he won a double "call." The step-dancing and other terpsichorean mysteries of Arthur Lewis went well.

Mr. Harry Milne has succeeded to the managerial reins in place of Mr. J. Persich, and is proving his efficiency and courtesy to all.

TOTTENHAM PALACE.

There is a real variety programme at the Tottenham Palace this week, and not a dull moment from start to finish of the entertainment. Roars of laughter are heard while the turn provided by E. J. W. Harris, who presents the now world-famous sketch, "The Ten Loonies," is on. The instrumental selections by the troupe are as good as heretofore, and the fun is faster and more furious than ever. The Hengler Brothers, although "silent comedians," cause a fair amount of noise at periods of their performance, but that is in the way of applause, aroused by their well-thought-out series of what may perhaps be most correctly referred to as muscular tricks. They lift one another about in a slow but wonderful way, and this goes on between turns at games and the enactment of incidents all attractive to the audience.

Wyn and Ivy, who are seen direct from their South African tour in "Filmania," are keenly appreciated. It matters little what an entertainment is styled, so long as it is well received, and these two artists sing and dance in a way which is really refreshing. One song, "I'm Going Upon the Movies," appears to strike the audience as very much up to date. Then a clever couple, Margaret Norton and Gladys Simmonds, introduce song harmonies, and the series of prettily varied selections prove most attractive. There is a sweet song called "April Showers," and, incidentally, some nigger melodies revive quite pleasant recollections of a class of entertainment at one time very popular. This couple may be bracketted among the busy class of artists who talk very pleasantly about what they are doing and going to do, in addition to going through the performance very briskly.

Crasey, Hicks and Pass, talkative and dancing comedians, appear in "Southend-on-Sea"; Anna Hana presents character studies from her repertoire; Syd May proves himself to be still a very popular mimic; and Phil Bransby, Cockney character comedian, gives many quaint imitations of people seen about London.

Mr. Wm. Burgess is the musical director, and Mr. W. J. Chegwidden is still the active manager at this popular suburban variety centre.

LONDON, SHOREDITCH.

Dancing is well to the fore at this popular East End resort. Sadler, Elsie Four, in their mysterious protean dancing act, give a fine exhibition of smart step-dancing, and their quick change of costumes after their first masked entrance is done with extraordinary speed and is quite baffling, for we no sooner get used to them in one garb than there is a rapid change to another, and right before our eyes, too; meanwhile the wild whirl of the dance is never interrupted, and the use of electricity on a darkened stage adds to the weird effect. Maria Crisetta, in her classical and Continental dances, in her Spanish castanet dance, her Salome dance, the Russian dance, and others, relies more for her impressions on her clever poising and graceful movement. Her undulations are very seductive and her settings picturesque in the extreme; the turn was well received and her sinuous movement was very skilful.

Les Ocap, in their posing and dancing speciality, give a performance chiefly notable for the balancing skill of the lady, which is wonderful. J. Conelly presents the Froliques, mirthful melodists, in the persons of Frank Avis, Elaine Bostock and Fred Steger, in a most artistic and enjoyable musical ensemble. Farland and Farland, with old gems in a new setting, give some very clever "put and take" kind of nonsense with quite an original flavour, and Farland No. 2 is intensely droll in his dunder-headedness and malapropos comments, never failing to evoke a hearty laugh. It is one of the funniest chapters of misunderstandings we have heard. Zaleski, the golden spider, assisted by Mlle. Estelle, in clever acrobatics and contortions, are popular.

Doreen Montgomery, soprano, and Fred Yule, baritone, in their song harmonies, are heard to advantage in "Our Little Home," give a pleasing touch of sentiment well sung. Marion Broughton and Sammie Esden, in their mixed bit of melody, including "Carissima," charmingly rendered by Marion, and Sammie's drollery in "Ours is a Nice House, Ours Is," "Down Vauxhall Way," and other favourites are sweetly sung by Marion, with whimsicalities by Sammy and Cissie Cameron, comedienne dancer, in "C-C-Charles" and "Doch and Doris," and shows her sprightliness and agility. Hazel Elliott and her Candies, in old-time scenes, present a picturesque May Day scena by James Elliott, of the Elliott-Savonas with a very varied assortment of musical instruments, which is highly appreciated.

"HOUSE FULL."

At Putney Hippodrome.

Farce, in Three Acts, by Norman Lee, Produced at the Putney Hippodrome on Monday, Nov. 13.

Cowley ..... Daisy Norman
Betty O'Neill ..... Kathleen Barbor
Dick O'Neill ..... Bertram Dench
Jeremiah Wells ..... Ernie Lotinga
Wilkins ..... Fred Gretton
Mr. Underwood ..... John Greaves
Inspector Darby .... Walter Pemberton
Clarence Golightly ..... Adolph Luck
Dick Morris ..... Beaumont Avieson
Rosie Wopp ..... Violet Campbell
Mrs. Underwood ..... Rie Costa
Billy McIntosh, M.D. ..... E. Robin

Mr. Ernie Lotinga, the well-known comedian, who is responsible for the production of this new farce, and who plays the leading part, may be congratulated on a great success. Mr. Norman Lee has provided him with a well-written and exceedingly funny play; the construction is ingenious, and the dialogue notably smart. It kept the audience in the highest good humour at the first performance on Monday. The one scene is the reception-room of the Westminster flat of young Dick O'Neill and his wife, a couple who manage to bring all sorts of undeserved trouble upon themselves. Dick's wife, Betty, loses a handbag containing a visiting-card which, if found, will probably be considered to compromise her, and Dick, out of the goodness of his heart, has obtained from a certain hot-tempered but beautiful young lady a bundle of love letters written to her by his friend, Dick Morris, who bears the same Christian name. The handbag was stolen by a very thorough, but nevertheless most amusing, crook, Jeremiah Wells, who is anxious to ascertain what profit he can make out of the business. Scarcely has he arrived than the bundle of compromising letters—typewritten and signed "Dick"—comes into his possession, so that almost at once he has both husband and wife at his mercy. He starts immediately on a very complete campaign of blackmail, insisting, incidentally, upon remaining in the flat as a guest. Hardly, however, has he comfortably established himself than he finds, much to his disgust, that his old pal and fellow-gaol-bird, Clarence Golightly, has "butted in." Clarence, it appears, has little respect for the motto, "Honour amongst thieves," and for some time Jeremiah has to submit to being "done." Eventually, however, the two work more or less in harmony.

There is no need to refer in detail to the amusing complications which follow; it is sufficient to say Mr. Lee has accomplished his task extremely well. Mr. Lotinga has done his share by giving a splendid comedy performance as Jeremiah, and engaging an excellent company. Mr. Adolph Luck is a true comedian, with a ripe, broad style, and his acting as the down-at-heel Golightly was very amusing. The two juvenile parts, Dick and his wife, were admirably played by Mr. Bertram Dench and Miss Kathleen Barbor respectively. Miss Violet Campbell was an attractive Rosie Wopp, an Anglo-Italian actress; Mr. John Greaves very funny as Mr. Underwood, a solicitor; and Mr. Beaumont Avieson clever as Dick Morris.

The one scene (by Geo. R. Hemsley) is a very pretty interior, and the farce was excellently produced by the author.

"RADIOS."

At Bristol.

Revue, in 16 Radios, Book by Joe Hayman, Lyrics by E. Melvin, Music by J. A. Tunbridge and Vivien Ellis, Produced by Harry Day at the Empire, Bristol, on Thursday, Nov. 9.

The production of "Radios" at the Empire, Bristol, was a notable success, the house being packed to its utmost capacity. The cast includes George Clarke, Kitty Emson, Dorothy Morris, Gerald Osborne, Frank Major, Tiny Mite (a delightful diminutive actress), supported by other artists, together with a first-class chorus.

In the first radio, "The Cinematograph," the leading members of the company are introduced to the audience on the screen, finally making a personal appearance on the stage. Features of Radio 2, "A Circus," were the Swedish Drill Dance by the Ensemble and Pietro and Anna Cuka, which delighted the audience. Radio 3, "A Promenade," is rendered very amusing by George Clarke and Kitty Emson. In Radio 4, "Little Miss Springtime" is prettily sung by Dorothy Morris and Gerald Osborne. There is also a Silhouette Dance by Pietro and Anna Cuka, and a Chick Dance by Tiny Mite. The succeeding radios are "Helping a Pal," "A Futurist Dance," "A Legend," "Angus Macdonald" (a Scottish scene), "Slow Motion Films," "A Rapid Romance," "The Story of Snowflake and Jack Frost," "An Interrupted Flirtation," "The Greatest Lad" (a musical number relating to the Prince of Wales), "A Drama of Arizona," "A Discord," and "Cosmopolis," the final radio, a remarkably fine scene.

The principals all worked hard for the success of the show. George Clarke is the chief comedian, on whom mainly rests the burden of fun providing, and associated with him is Kitty Emson, who also works very hard. Tiny Mite is another great success. Pietro and Anna Cuka are remarkably clever dancers, their speciality dances being one of the features of the revue.

The dresses and scenery are bright and effective.

The funeral took place on the 3rd instant of Mr. "Bill" Rodgers, who died under tragic circumstances at the Derby Hippodrome whilst carrying out his duties. Rodgers, who had been bill inspector at the Hippodrome since it was opened, was well known and esteemed by almost every artist who visited the Hippodrome. The funeral was attended by members of the "Minstrels of 1922" company, Mr. Ernest Vincent, Mr. Walter Bellian (manager of the Grand Theatre), Mr. W. Travers (manager of the Palais de Danse), and Mr. H. Garnham (late manager of the Hippodrome).

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CLEVER REVUE ARTISTS.

At Finsbury Park.

A more enjoyable turn than that contributed by Mr. Jack Buchanan and Miss Phyllis Titmuss could not be wished for. The former, débonair, handsome, and breezy, with his partner as light, dainty, and pretty as a butterfly in spring, present a number of tit-bits from the successful revue, "A to Z," and it would be difficult to say which of the sparkling episodes submitted went the better. "Little Girl," which opened, showed both popular artists to the greatest advantage, and evoked the heartiest appreciation. The scene in the artist's studio, in which the droll embarrassment of the buoyant young painter at the unexpected arrival of his fiancée—accompanied by her portly father—before the departure of his scantily attired model, also gives Mr. Buchanan an ideal opportunity for exploiting his versatility, which is embraced to the full. Other gems of comedy, in which Mr. Douglas Furber and Mr. Frederick Ross are associated with the principals, complete a highly satisfactory act, which on its completion met with the most emphatic and decided success.

"SEARCH ME!"

"Search Me!" a musical revue in five scenes, was produced at the Royal Hippodrome, Dover, for the L.B. Productions (Maurice Bertram and Henry Levy) by Aubrey Fitzmaurice. The plot has to do with a rich American, who arrives in this country with his daughter, of whom he loses sight, and accordingly has to institute a search for her, offering £1,000 for her recovery. Mr. Tom Gamble's comedy work is exceptionally effective, and he scores frequently as the result of his resourcefulness. Mr. Frank Holland as Lord Percy, the dude, is extremely good. Mr. Teddy Mills as Winkle is also prominent as an attendant at the stores, his touches of comedy being most helpful. Miss Lena Lloyd is charming as Kitty, whether in the lighter vein or in her speciality numbers.

The specialities include Mr. Gamble's American instrumentalist's performance. The songs include those by Miss Lena Lloyd (the Anglo-French comedienne), "Oh, Cherie La," and "Come Play With Me," and the duet, "I Want You to Want Me," with Mr. Gamble, which are sweet specialities. In the last act Miss Billy Evelyn and Harry Robinson render "Hiawatha's Melody of Love." Miss Evelyn further delights with a very tasteful rendering of "Just a Little Love Song." Robinson's tenor voice is heard to advantage in "That's How the World Was Made," and Mr. Teddy Mills' successes include "Alhabam." Mr. A. Linton is the conductor.

H. Ferrier Cornforth.

Mr. H. Ferrier Cornforth, who has been appointed manager of the Empire Theatre, West Hartlepool, is well known in the "Pools," and is a native of the old borough. He has had considerable experience both in amateur and professional theatrical life. He was manager of the Hippodrome, Stockton, for some time, and he has also toured his own companies.

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DICKINSON & COLVER.
REX LONDON.
EWART SCOTT.
Produced by ALBERT DE COURVILLE.

6.15 LEWISHAM HIPPO. 8.40
"HOUSE FULL."
A Screaming Comedy Farce in 3 Acts. Written and Produced by Norman Lee. Featuring—
ERNIE LOTINGA.

6.30 CAMBERWELL PL. 9.0
MIKE S. WHALLEN.
NAUGHTON & GOLD.
DAISY JAMES.
WINIFRED WARD.
WILL VAN ALLEN.
SCOT GIBSON.
SASCHOFF TROUPE.
ERNEST KRAKE & CO.
HARRY EMERIC.

6.30 GRAND, Clapham J. 9.0
HARRY DAY Presents The Revue "SPANGLES," Featuring—
ISABELLE DILLON.
WALTER NEWMAN.
NORAH DWYER.
WILL GANE.

6.30 HAMMERSMITH PL. 9.0
JOHNSON CLARK.
CRUIKSHANK.
DAISY TAYLOR.
THE FLEMINGS.
ARTHUR JACOBSON.
NORA & BARNEY MOORE.
CLARK & RITCHIE.
BEN ALBERT.
GEO. LEE.
KATRINA & JOAN.

6.30 COLLINS'S. 9.0
The North London Stock Players (Walter Saltoun & Aimee Gratton-Clyndes) No. 1 Company in "THE GIRL WHO WOULDN'T MARRY."

6.20 ILFORD HIPPO. 8.40
TUCKER.
VERNON WATSON.
LAKE & BARRASFORD.
THORNLEY-DODGE.
ROSIE LLOYD.
TOM E. HUGHES.
SHIRLEY WHYTE.
FRANK H. FOX.
JAMES STEWART.

6.30 SHOREDITCH OLY. 9.0
"THE SAILOR MADE MAN."
LAKE & BARRASFORD.
LILY LENA.
FRED CURRAN.
HINSLE.
MARIE DENZILOE.
WOOLMER YOUNG.

6.30 ISLINGTON EMPIRE. 9.0
ARCHIE PITT Presents The Famous Revue, "MR. TOWER OF LONDON," Featuring—
GRACIE FIELDS.
ARCHIE PITT.

6.30 POPLAR HIPPO. 9.0
"HULLO SWEETIE," A New Revue Featuring TED (KID) LEWIS.

6.30 WOOLWICH HIP. 8.45
ARTHUR GIBBONS & CO. in "THE ROTTERS," A Tale of a Respectable Family. By H. F. Maltby.

6.30 PUTNEY HIPPO. 9.0
EMMETT ADAMS' COMPANY in "MISERY'S PILL."
ESTA STELLA.
FRED RUSSELL.
BILLY BENNETT.
HARRY BEDFORD.
STAN. KAVANAGH & CO.
HAL. WRIGHT.
MARJORIE FULTON.
ANDERSON & NASH.
FREDSON & REHAN.

6.30 WILLESDEN HIP. 8.45
ASTLEY & DALE Present A New Edition of "THE LADS OF THE VILLAGE."

6.15 CROYDON EMPIRE. 8.30
THE VERSATILE THREE.
MARIE DAINTON.
NAUGHTON & GOLD.
DAINTY DORIS.
SCOT GIBSON.
AUDREY KNIGHT.
ALEXANDRE.
JOYCE & SHIELDS.
J. B. STRAIN.

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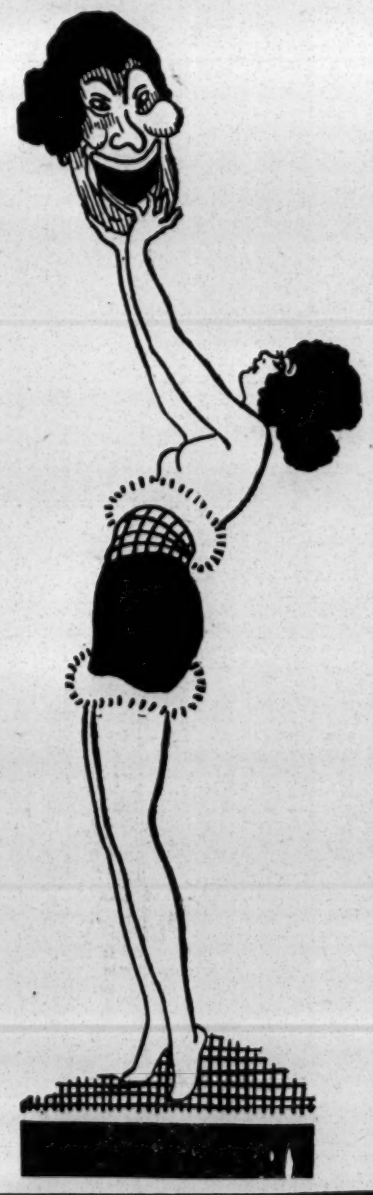

ST. GILES' MUSIC CO.

Many Pantomime Winners.

An "Era" representative who interviewed Mr. John P. Harrington, the professional manager for the St. Giles' Music Publishing Co., High-street, Bloomsbury, was informed by that well-known songwriter that the prospects of the firm with regard to pantomime songs were very promising. The biggest number from the comedy point of view was Ernie Mayne's "Wireless On The Brain," written by Mr. Harrington himself and composed by Howard Flynn. A special dame version has been written, in addition to that which the genial Ernie himself sings, and which places the song within the requirements of all comedians.

A very strong principal boy number is Fred Curran's big winner, "Come On, Steve!" by Herbert Rule and Fred Holt, which is particularly suitable for the hunting scene in "Cinderella"; in fact, it makes a perfect and exceedingly fine hunting scena, a special idea which the St. Giles' Music Co. supply to pantomime producers.

"If Rachel Vas Only Annie Laurie," sung on the Moss' Tour by Jock Harris, is also an excellent principal boy number, while very fine duet numbers are "Sweetie, Please Tip Me," "Thinking Of You," and "Ducky."

The ballad, "The Sun Kissed Your Hair and Made It Golden," sung by Billy Kuming, of Kuming and Morris, is certain to prove a very big factor in pantomime, as it suits every principal boy and girl or fairy queen.

A number that is particularly appropriate for the Highgate Hill scene in "Dick Whittington" is "Bells of Remembrance," which has special bell effects in the orchestra.

A very strong character number is that entitled "One of the Working-men," also by John P. Harrington, which Miss Ella Shields is working on the halls with much success.

"Where the Devon Roses Grow" is a good dance and song number, which Reg Wentworth is singing with excellent results on tour.

(Continued at foot of next column.)

KNICKERBOCKER CLUB.

Motor Show Dance.

It was a gala week with a vengeance at the Knickerbocker Club last week. The proceedings started on Tuesday, when a special dance, designed to appeal to the many motoring enthusiasts and country members of the club, was held with great success. Many people came along from the Motor Show, meaning to stop but a little while, but eventually remained to the "wee sma' hours." Judging by the repeated requests to the management for application forms for membership, it seems many of the newcomers came to stay for many a long day.

One of the most interesting features of the evening was the eccentric dancing of Mr. George Barnett, who is a comedian with a style entirely his own. To gather from the generous applause of the many professionals present it would seem that Mr. Barnett was keenly appreciated.

Armistice Night.

Saturday (Armistice Night) was not, of course, allowed to pass unnoticed. The handsome premises once more resounded to the all-pervading music of King Jazz—so ably interpreted by Mr. Alf. Leonard and his merry men. At no time during the evening were there fewer than a hundred dancers on the floor. Mr. Billy Leonard came along from the Gaiety Theatre with a galaxy of musical comedy stars; Mr. Jack Weaver brought along practically the whole of the Victoria Palace bill; and there were other celebrities there too numerous to mention.

Snooker Handicap.

The first round of the snooker handicap is nearing completion, and for the second round all members who may not be in town are authorised to play off their heats at the first favourable opportunity at any provincial billiard rendezvous and to send the result to Mr. Bankier, secretary of the club.

Welcome.

The club welcomed with great gusto the return to town of Mr. Will Fyffe, who is one of the most popular members. He is the presiding genius at many of the club's stunts, and, as he will be in town until Christmas, the members are anticipating some nice functions.

Sunday Dances.

The Sunday dances are, of course, being held each week at the club until further notice, and the latest proposal is to have a dancing instructress to demonstrate all the latest steps on these occasions. Mr. Leonard has now augmented the orchestra with an additional banjo and saxophone.

Election Ball.

A special "Election" Ball took place last night and was largely attended.

(Continued from preceding column.)

The company intend to make a big feature of dance numbers, and a very fine foxtrot which they issue is entitled "Topsy Turvey," for which orchestral parts will be ready in a few days.

Mr. Harrington informed "The Era" representative that the firm's songs have been taken up with wonderful enthusiasm by the profession, considering the brief time the firm has been in existence, and he looks forward with confidence to a very prosperous pantomime season in the form of big sales.

VAUDEVILLE GOLFING SOCIETY.

STOLL CUP RESULT.

The final of the Stoll Cup duly came off at Fulwell on Thursday last. The finalists were Mr. Horace Sheldon and Mr. Bobby Hind. It was a lovely day, and several members turned up to see the progress of events. Mr. Horace Sheldon won by 4 up and 3 (over 36 holes), but it was a fierce tussle. In fact, at the end of the first 18 holes Mr. Hind was 3 up. In the afternoon, however, Mr. Sheldon played wonderful golf. He did the first 9 in 5 over bogey and came home on bogey, including 3 holes which he did in under bogey. The Stoll Cup, therefore, goes to Mr. Sheldon, and it will be duly presented at one of the functions of the "Plus Four" Supper Club. One of the most interested spectators was a visitor from Brinsworth, who had seen the notice of the fixture in "The Era," and had turned up to see Mr. Sheldon, who was one of his oldest friends.

Monthly Medal.

The Monthly Medal Competition was held at Raynes Park on Friday. The weather was not encouraging, but Mr. Wilbur Lenton, who seems to love the rain, Mr. George Sanford, Mr. Horace Sheldon, Mr. Bert Weston, Mr. Sammy Shields, Mr. Arthur Hanlon, Mr. M. Kharum, Mr. John Barton, Mr. Charles Tucker, and Mr. Bobby Hind turned up. The best of the early returns was Mr. Wilbur Lenton's, with 78 nett. Later Mr. Shields came in with 76 (his score is always thereabouts).

Meanwhile Mr. Will Fyffe in Manchester was waltzing round the Chorlton Course to the tune of 73 nett, which secured him the prize. This is the first instance of a provincial competitor winning a prize. Perhaps Mr. Fyffe's success will induce more members to play in the provinces. Mr. Fyffe's card included 9 bogeys.

Handicap Revision.

As may be anticipated, several handicaps are due to come down as a result of recent events. The Committee have made the following revisions:—Mr. Will Fyffe, 17; Mr. Wilbur Lenton, 18; Mr. Sammy Shields, 17; Mr. Bobby Hind, 12; Mr. Horace Sheldon, 11; and Mr. Dave Carter, 9. Mr. Jay Whidden, the new member, has been allotted a handicap of 14, whilst Mr. Bob Adams has been given a handicap of 16.

A Quiet Week.

For the first time for months, there are no fixtures this week. Members, however, will be swotting up their games in anticipation of several interesting fixtures which take place shortly. Not the least of these is the Colonel Walwork Cup Competition, which may possibly take place next week.

A New Ball.

We hear that a new high-grade mesh-marking golf ball is on the market. It bears the name of "Dave Carter." It has already been tried out, and met with much approval. Its price is 2s.

Miss Ruth Draper has left London for Madrid, where she is giving four performances at the Theatre del Princessa at the end of November. Immediately after this she will be appearing in Rome, and from there leaves for America, where she has an extended tour.

THE ERA

PANTOMIME NUMBER

SEASON 1922—1923.

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NEXT WEEK'S CALLS.

MONDAY, NOVEMBER 20, 1922.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR DECEMBER 11 NOW DUE.

ALBANY WARD THEATRES, LTD.

Note.—Rehearsal at all theatres at 1 p.m.

BARNSTAPLE THEATRE ROYAL.—Opera week.

CIRENCESTER PICTURE HOUSE.—Will Tissington presents "The Poppies."

DORCHESTER PALACE.—"Odds and Ends."

JERSEY ALHAMBRA.—Dyce Duo, Bert Bradford.

JERSEY OPERA HOUSE.—The Norris Repertoire Company.

SALISBURY PALACE.—"Down South."

YEOVIL PALACE.—"Charley's Aunt" company.

STROUD PALACE.—Charlton, Renda Rudd, Fitzgerald.

WARMINSTER PALACE.—"Odds and Ends."

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Whyte and Whyte.

IPSWICH HIPPODROME (rehearsal, 11.30).—Lyon and Kirby present "Bunkered."

IPSWICH LYCEUM THEATRE.—"The Naughty Wife."

NORWICH HIPPODROME (rehearsal, 2).—Vera Wootton, Four Julians, Arthur Haynes, Smith and Walker, Dorval and Dalcy, Lindon and Moon, Edwards Trio.

NORWICH THEATRE ROYAL.—"The Broken Melody."

PAISLEY RINK PALACE (rehearsal, 12).—Royal Caledonians, Willie Durkin.

PAISLEY THEATRE (rehearsal, 12).—Frank E. Franks presents "Take a Rest."

KENNEDY CIRCUIT.

CANNOCK HIPPODROME.—Company as booked.

DUDLEY OPERA HOUSE (rehearsal, 12).—The Geo. Edwardes' company present "The Lady of the Rose."

WEST BROMWICH EMPIRE (rehearsal, 12.30).—Chas. Hawtrey's Co., "The Private Secretary."

WEST BROMWICH THEATRE ROYAL.—Miss Ivy Maurice Rep. Co.

LONDON SYNDICATE HALLS.
(See page 27.)

LONDON THEATRES OF VARIETIES.
(See page 17.)

MACNAGHTEN CIRCUIT.

(Rehearsal at all halls at 12.)

BLACKBURN.—Johnny Dundee, Maisie Ayling, Sinclaris and Dalva, Denise and Jan, George and Butcher, Nelson Jackson, Lilian Fitzroy.

BRADFORD.—"Don't Worry."

BURNLEY.—Les Bastiens, Mangin and Kerbel, Noble and Rea, Two Canadians, Great Wieland, Rich Taylor, The Carmens.

CARLISLE.—Three Neslos, Tom Gott, Arturo Bernardi, Marie Lawton, James Edison, Alan Stuart.

HALIFAX.—Holloway and Austin, Lavean and Cross, Jack Stocks, Dan Leno, junr., Lily Morris, Kenna Bros., R. E. Livesey.

HUDDERSFIELD.—Bros. Hannaway's "Oh. I!"

LEICESTER.—Company as booked.

SOUTHAMPTON.—Daunton - Shaw Troupe, James Hunter, Melt and Bray, Nolan and Holt, Malcolm Neil, Four Seriese.

WARRINGTON.—Horsa and De Lil, Van Dock, Fred Walmsley, Jack Shields, Horse Chaff, Hilda Nelson Trio.

MOSS' EMPIRES, LTD.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Fred Karno's "1922." Cast includes George Carney.

BIRMINGHAM GRAND (rehearsal, 1).—The Wylie-Tate production "The Virgin Queen." Cast includes George Graves, Maidie Hope, &c.

BIRMINGHAM SUMMERHILL PALACE (rehearsal, 12).—Billy Leo and Kathleen Hesketh, Ralph Howard.

BRADFORD ALHAMBRA (rehearsal, 12.15).—Messrs. Hayman and York present Scott and Whaley in "Come on, Steve."

CARDIFF EMPIRE (rehearsal, 1).—Zetta Mor, The Marvellous Poppescus, Renee and Godfrey, Barrett and Knowles, G. H. Elliott, George French, Alfredo.

EDINBURGH EMPIRE (rehearsal, 12).—Lohse and Sterling, Alfred Leonard, Four Williams, The Martinis, Kirkby and Hudson, Robb Wilton, Mooney and Holbein.

FINSBURY PARK EMPIRE (rehearsal, 1).—Los-Olaf, Sammy Shields, Four Swifts, Coram, Harry and Burton, Lester's Ten Cowboy Syncopators, Dillon Shallard presents "Golden Dreams." Harold Walden.

GATESHEAD EMPIRE (rehearsal, 1).—"What Cheer."

GLASGOW ALHAMBRA (rehearsal, 11).—George Foster's Production, "Fun of the Fayre."

GLASGOW COLISEUM (rehearsal, 11).—Lew Lake presents "Jack of All Trades."

GLASGOW EMPIRE (rehearsal, 11).—Foster Productions present "All In One," including Herbert Clifton, Nixon Grey, J. H. Scotland, Duncan and Godfrey, Bellwin Brothers.

HANLEY GRAND THEATRE (rehearsal, 1.30).—Vanwy Chard, Bobbie Kerrigan, W. V. Robinson, George Lashwood, Pierce and Roslyn, Eddie Gray, Three Equals.

HULL PALACE (rehearsal, 1).—Sam Mayo, Nellie Wigley, Yamayama Troupe, Barker and Tarling, Dorothy Ward, Shaun Glenville.

LEEDS EMPIRE (rehearsal, 1).—Osborne and Perryer, Carl Brisson and Sister, Julian Rose, Percy Honri, Daisy Wood, Boy Ronald, Adam Tomlinson.

LIVERPOOL EMPIRE (rehearsal, 1).—Apollo Trio, The Rathers, Sydney Edwards, Milton Hayes, Harry Herbert, The Gresham Singers, Lillian Barnes.

LIVERPOOL OLYMPIA (rehearsal, 1).—Douglas and Ethel Ascot, Jack Lane, Florrie Forde, Florence Smithson, Jack Pleasants, J. W. Rickaby, Togan and Togan and Geneva.

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present the Wylie-Tate production, "Round in Fifty."

MANCHESTER PALACE THEATRE (rehearsal, 11).—The Wylie-Tate production, "Bran Pie." Cast includes Two Bobs, &c.

NEWCASTLE EMPIRE (rehearsal, 1).—The Wylie-Tate production, "The Peep-Show."

NEW CROSS EMPIRE (rehearsal, 1).—Sammy Shields, Jennie Benson, Tom Clare, Tom Stuart, Bert Elliott and Doris Brunton, Nora Delany, Daly and Healy.

NEWPORT EMPIRE (rehearsal, 1).—"Memories of Scotland," Wallie Pearce, Henry Fisher, Jules and Annette Garrison, Miss Ellis, Hilda Glyder, Dick Henderson.

NOTTINGHAM EMPIRE (rehearsal, 1).—D. W. Griffith's "Way Down East."

PRESTON EMPIRE (rehearsal, 11).—Scott Saunders, Bert Errol, Kharum, Ike and Will Scott, Takio, Jack Barty, Southwood and Pink Lady.

SALFORD PALACE THEATRE (rehearsal, 1).—A. D. Macfachane presents "Blue Birds" revue.

SHEFFIELD EMPIRE (rehearsal, 1).—Harry Day presents "Crystals."

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—Loch and Lomond, Wood and Zola, Olga Morselli, Weynen and company, Chris. Richards, P. T. Sibbit's "Elastic Lady" and "Sawing Through a Woman," Theda Sisters and Thelma.

SOUTH SHIELDS EMPIRE (rehearsal, 1).—Magini, Herbert Lee, Broughton and Creedon, Wal Langtry, Cornalia and Eddie.

STRATFORD EMPIRE (rehearsal, 1).—De Havilands, Spencer Ward and Gertrude Long, Albert Whelan, Will Evans and company, Jay Whidden, Lauri Howard, Frank Le Den.

SUNDERLAND EMPIRE (rehearsal, 1).—"Splinters."

SWANSEA EMPIRE (rehearsal, 2).—Dippy Diers and Flo Bennett, Victoria Carmen, Noni and Horace Kiddy Kennedy, Stagpoole and Spier, George Jackley, Arthur Lewis.

VICTORIA PALACE (rehearsal, 11.30).—Ernie Mayne, Charlotte Parry, Bruce Bairnsfather, Violet Essex, Amac, Mart and Pep, Mayne and Sheridan, Bessie Mason.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"The Lilac Domino."

STOLL TOUR.
(See page 27.)

VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"Splinters of 1922."

BRIGHTON HIPPODROME (rehearsal, 12).—"Pot Luck."

LEEDS HIPPODROME (rehearsal, 12).—"The League of Notions."

LIVERPOOL HIPPODROME (rehearsal, 12).—O'Gorman Brothers, Torino, Marlow and Thurston, Southern Syncopated Singers, Lowdini, Cycling Brunettes, Wilkie Bard, Arthur Ferriss.

NEWCASTLE HIPPODROME (rehearsal, 12).—"Mr. Wu."

PARIS ALHAMBRA THEATRE.—Period commencing November 17, 1922.—Mistinguett, Earl Leslie and Jazz Band, Stanelli and Douglas, Sisters Carre, Fortuge, Four Mackwells, Jerry & Co., Four Hartinis, Harry Alister, Fanny Nomano, Rolf Hansen, Hans Beetz and Partner, Nine Pinson.

PORTSMOUTH HIPPODROME (rehearsal, 12).—"Better and Better."

SHEFFIELD HIPPODROME (rehearsal, 12).—"Rockets."

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—Young Buffalo, in "A Mystery Man."

SOUTHEND HIPPODROME (rehearsal, 12).—Fred Keeton, Daisy Dormer, Harry Gunn, Harry Claff, Gould and Gordon, Martinez, George Mozart, Victor Andre.

WOLVERHAMPTON HIPPODROME (rehearsal, 12).—Harry Ford, Wilson Hallett, Teddy Stream, Dolly Victoria, Cornelius and Constance, Effie Mann, Charlieri Brothers, T. E. Fing'ass.

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 1).—Bombardier Wells, Haig Brothers and Ryan, Jack Smiles, La Fleur, Alice Craven, Poluski and Mott.

ALDERSHOT, ALFRED BERT'S MILITARY HALLS (rehearsal, 12).—Douglas and Mona Langford, The Juggling Reads, Gene and Genee, Con Mark, Florrie Mortlake, Arthur Boyne, Peggy Dorn, Billy Raynor, Bert Ross, and pictures.

ASTON HIPPODROME (rehearsal, 12).—Bert Madison, Russell and Durbin, Len Sheldon, Haley's Revuette, The Shentons, D'Orlean.

AYR PAVILION THEATRE (rehearsal, 1).—"Nick-nacks."

BARRY DOCK PALACE.—Royal Gotham Quartette.

BATH PALACE THEATRE (rehearsal, 1).—Fred Karno's "Oh, Yes!" revue.

COVENTRY HIPPODROME (rehearsal, 1).—Selbit's "Sawing Through a Woman," Sandy Powell, Real McKays, Pringle and Alma, Billy Vardel Trio.

DERBY GRAND THEATRE.—"A Gipsy Princess" Co.

EDINBURGH THEATRE ROYAL (rehearsal, 12).—Henry Lees' "Hooch Aye" revue.

EXETER HIPPODROME.—Ristori and Partner, Hanlon Charles Troupe, Rena Hall, Willie Lancit and Co., Reg. Ewen, Calland and Hooper.

GLASGOW PAVILION (rehearsal, 11).—Tom Edwards and Co., Violet Treven-

(Continued at foot of next col.)

MUSIC HALL LADIES' GUILD.

Annual Meeting.

Tributes to the indefatigable work of Miss Lottie Albert, the hon. treasurer, and Mrs. Chas. Coborn were voiced at the sixteenth annual meeting of the Music Hall Ladies' Guild, held in the V.A.F. Board Room, on Wednesday afternoon. Mrs. Chas. Coborn presided, and those present included Miss Lottie Albert, Miss Rosie May, Miss Ettie Osborn, Miss Louie Vere, Miss Bella Gintaro, Mrs. Carrie Kasrac, Miss Margaret Radcliffe, Miss Betty Weir, and Miss Irene Rose.

The annual report, read by Mrs. Chas. Coborn, showed that the calls on the funds had been unusually heavy, owing to the widespread unemployment, and that money was urgently needed to meet the coming winter's demands.

The first ball since 1914, the report ran, held at the Savoy Hotel on Dec. 4, was a financial success, and raised a sum of nearly £1,000. The annual matinée held at the New Oxford on March 30, and the Forget-me-not Day collection on June 6 were also successes.

Thanks were accorded to Sir Alfred Butt, Mr. R. H. Gillespie, and Mr. Joseph Davies for allowing collections in the vestibules of their theatres.

A large number of maternity cases had been helped during the year, both financially and with clothing for mother and infant, and in many cases doctor and nurse had also been provided.

Clothing had been an important item of expenditure, and during the year the Guild had been compelled, owing to the disastrous state of the profession, to clothe many young people, so that they should have the smart appearance so necessary when seeking an engagement. The committee considered the care of the orphans to be the most important feature of the Guild's work, and they badly needed funds to carry it on successfully. The Guild also maintained a number of chronic invalids, either at their own homes or at health resorts. Two hundred children were entertained at the annual Christmas party, and a number of children had been sent away for a summer holiday in the country.

The report concluded with an expression of thanks to the Guild medical officer, Dr. Louis Moss, for his kindness in treating all cases sent to him free of charge, and to the Press for its help in giving publicity to the work of the Guild.

The report was passed unanimously. In the discussion which followed Mrs. Coborn said that the Guild had spent as much as £60 in one week on clothes for artists in distress. She also emphasised the side of the Guild's work for the orphans of variety artists. These were placed in the Actors' Orphanage and maintained by the Guild. She payed a tribute to the splendid work of Lottie Albert, who was a wonderful ticket-seller and general organiser. The Guild owed much to the devotion of Miss Albert.

Miss Lottie Albert, on her part, declared that the Guild owed much to Mrs. Coborn, who had on many occasions worked the round of the clock in the Guild's service.

As the Guild was at the moment without a secretary, and as Mrs. Coborn had filled the gap successfully, the meeting asked her to accept the post permanently. Mrs. Coborn expressed her willingness to resign her vice-presidency and undertake the secretaryship, and the matter was referred to the committee.

Miss Lottie Albert read the financial statement, which showed an expenditure of £2,049 17s. 10d. for food, clothing, and assistance to poor artists. The financial statement was passed, and the meeting closed with the usual votes of thanks.

Fred Sylvester.

The Neatest of the Neat, Fred Sylvester, is in town at the Coliseum this week, where his clever and interesting performance is meeting with the accustomed success. He has added new features since he was last in London. Fred and his diminutive company are also appearing at the Metropole Midnight Follies for a fortnight.

(Continued from preceding col.)

von, Elsie Southgate, George Bolton, The Bucklevs and company as booked.

KEIGHLEY HIPPODROME (rehearsal, 12).—"Romance."

KINGSTON EMPIRE (rehearsal, 12).—Mme Karina, Two Rascals, Marie Kendall, Fred Brezin, Stephenson and Macbeth, Newhouse and Merrill, Tom Hood, Hetty Ruby.

LUTON PALACE THEATRE (rehearsal, 12.30).—Bernard Sims, Southgate and Herrick, Molly Johnson, Clarke and Jansen, Christopher and Columbus.

NEATH PALACE.—Four Lafittes, Jim Nolan.

NORTHAMPTON NEW THEATRE (rehearsal, 12).—"Listening In."

PENGE EMPIRE (rehearsal, 12).—"Bubble and Squeak."

READING PALACE THEATRE.—"Happy-Go-Lucky."

SHOREDITCH LONDON.—The Anartos, Miss Agnes Croxton, The Harris Family, Dudley and Stafford, Natley Sisters, The Huntings, Jack Morrel, Bobbie and Beattie, Three Sisters Day.

WALHAM GREEN GRANVILLE (rehearsal, 12).—Astor and Astoria, The Bells, Mollie McCarthy, S. W. Wyndham, Theda Sisters and Thelma, Arnold Bros., Frank E. Franks.

WIGAN HIPPODROME (rehearsal, 11.15).—The Five Petleys, Lena Brown, Radford and Bentley, Syd Howard, Marcus, Frank Preston, and Macdonald and Payne.

WOOLWICH HIPPODROME.

Katrina appears here this week. In song, pianoforte, and dance she appears equally at home, and the dainty performance she gave came to an end all too soon. Rubenstein's "Romance," in particular, was a popular number in her repertoire. The metier of Katrina is "The Spirit of Youth," in which she is capably assisted by Joan.

Dolly Elsworthy showed how clever and entertaining she could be in character songs and studies, and of those it may be said one could hardly wish to see and hear anything better.

A raconteur, mimic, and general comedian, Dave Lee added to an already high reputation, and many were the rounds of applause he drew from a delighted audience. The programme is completed with the presentation by P. M. Turner of "Shuffle Along," a very amusing and attractive musical and pantomimic medley.

STRATFORD EMPIRE.

Fred Karno's revue, "1922," opened here on Monday night to a full house. George Carney is a live wire throughout. His parts are varied, but whatever character he assumes he causes one long ripple of laughter. He is particularly good in the "Classes and Masses" scene, where as one of the "working-class" he wins favour with the "blue bloods." A dainty and delightful actress is Miss Elsie Carlisle. Her singing of "Nobody's Baby" and "Please Do It Again" captivates the house. Alec Regan is excellent throughout, and his songs well suit his voice. These include "A Million Girls" and "Caravan," the latter being set in a realistic scena. As the wife of Bert in the "Classes and Masses" scene Miss Beatrice Allen causes roars of laughter. She has a good voice, too, her singing of "After the Ball" evoking hearty applause. An artist of decided talent is Miss Gladys Horridge. She causes roars of laughter whenever she appears.

KILBURN EMPIRE.

Jen Latona sang at the Kilburn on Monday three of her popular numbers, "How He Hated Being Alone," "The First Forty Years Are the Hardest," and "They Are Calling Me," and as an encore played Emmett Adams' famous "Bells of St. Mary's" on her concertina. Daisy James wore beautiful gowns, and scored with "What a Man!" "Fine Feathers," and "I'm Just the Daughter of a Dairyman."

Sammy Shields, the Scotch football enthusiast, amused with topical patter, and a couple of Soccer "numbers."

Bombardier Billy Wells appeared in a one-act playlet, "The Star Witness," presented by Lew Lake. He received a hearty welcome and proved himself an able actor. Bombardier Wells was well supported by W. T. Ellwanger and James Marba.

Tom E. Hughes, "the Ragbag of Variety," was as versatile as ever in his numbers, "They'll All be There" and "The Last of the Dear Old Beans." Hinsle, assisted by Gertie Rees, gave a novelty comedy illusion act. He produced rabbits, doves, pigeons, and cockerels from space. Gertie Rees is a charming little dancer. The scena went with a bang from start to finish.

Fred Lake and Tom Barrasford, the vivacious vocalists, quickly sang their way into the audience's heart. Particularly effective were "That Kiddie of Mine" and "The Day They Took the Census in Killarney." Russell Carr, the military ventriloquist, who has a remarkable dummy, was heartily acclaimed. Naughton and Gold amused with their songs, dancing, and clever "back chat." Dan Harlow gave clever impressions of well-known "stars," and was well applauded.

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Another song for pantomime is Jack Hilton's new song, "Some Day Soon." This is effective for a single number or as a duet for principal boy and girl.

"Your Name" and "Pathway of Love" are splendid numbers for fairy queens, and "Shanghi Bay" and "Hawaiian Maid" are to be featured in many pantomimes.

Another new number by Edward Lockton and Llewelyn Bevan, entitled "Honeysuckle Land," is being featured by the popular soprano, Miss Mair Jones, at all her engagements.

It is interesting to note that many of this firm's publications are already finding their way on the records of the Imperial. The records of Derrick's Band are proving themselves very good sellers.

The Two Gilberts also are busy recording Dix, Ltd., numbers for the Regal records.

LEWISHAM HIPPODROME.

Thornley Dodge is here this week, excellent as the yarn-spinning old salt, and of course excelling in his lightning caricatures. Mayne and Sheridan, with their advice on how to attract the ladies, given vocally, in droll patter, popular ditty, "The Land of Bye-and-Bye," and their neatly executed dance, won golden opinions. Marie Dainton, with her clever imitations of stage celebrities, is a great favourite. Cruickshanks' capital entertainment in conundrum, carol and crank, is a certain laugh-getter. Violet Trevenyan is such a charming artist that her songs are always acceptable, and are given for all they are worth. Fred Curran is thoroughly topical, rollicking, and racy in his selections. Ivan Russe, entertainer at the piano, with imitations of a pianola, church bells, and his capital comic song, "I Don't Think," was very popular; Tom Walls and Leslie Henson, Ltd., present their side-splitter, "Wrangle v. Wrangle"; Tommy Handley and Pip Powell, with able support, keep the house rocking with laughter; and the Saschoff troupe of Russian dancers complete an attractive bill.

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FROCKS AND FANCIES.

A New Colour—Fans and Originality—Frocks in a Sunday Play—A Hat Notion—Ingenuity and the Vaccination Mark!—The Bustle Threat.

Waists. They can't go any lower, so I hear from Paris that they are likely to make a jump upwards. This doesn't mean that we shall really have any in the Victorian sense of the word, but merely that we are to leave off pretending that Nature has changed her mind, after all these years, and that we don't bulge where our grandmothers did!

Ideas.

Wait until you see the new dresses for "The Lady of the Rose." It will be redressed as soon as Phyllis Dare is back, and I went to Elspeth Phelps last week to look at the frocks designed there for Miss Dare and Miss Ivy Tresmand. There are lots of ideas that you can use on a modern frock. For instance on a simple mauve chiffon frock for Phyllis large floppy mauve and pink roses are made of silken petals sewn on net to make motifs which are soft and uncrushable. Another of her frocks, of palest pink crêpe beauté, has the skirt crossed over at the left side and slightly draped, and with it she will wear a short shoulder cape of the same material bordered with the Kolinsky that weights the skirt.

New Colours and Accessories.

Miss Ivy Tresmand has a frock of the new "Vert D'Eau," which is something between jade green and eau de nil, and on a very gorgeous frock of silver tissue diamond bees are strewn—Napoleon's emblems, of course, but it would hardly do to wear such revelatory trimming in these days! Her head-dress in the last act, although in perfect keeping with the Second Empire frocks, is, curiously enough, the rage in Paris now. A Turban effect is given by placing two rouleaux of fabric—generally tissue—along the edge of a Russian diadem of diamenté.

Fans.

I wanted very badly both the new fans I was shown, and which Miss Tresmand will carry. One was of long curled pheasant's feathers dyed green and touched up here and there with silver paint, and the other was of black lace shaped exactly like the spade from a playing-card. It was studded with paillettes and attached to the wrist by a bracelet of small roses made of metallic lace. I should like one for Christmas made of black velvet with a small diamond initial on it, wouldn't you?

On Sunday.

There were more lovely frocks to see on Sunday, when "Yetta Polowski" was done by the Play Actors. Miss Isabel Ohmead's frocks had been made by Hoban and Jeanne, and their line was lovely. There was a long-waisted black chiffon gown with a silver tissue vest, which was worn with a wide enveloping cloak of velvet, collared in ermine and lined with white chiffon and piped round the edge with three tiny pipings of white; a black crêpe with a very long bodice, shirred on the hips so that the skirt sprang out a little, which had long plain angel sleeves and a silver embroidered gauze with girdle of two ropes of silver joined by a marvellous Egyptian clasp of gold.

Simplicity.

Equally lovely, but more simple in effect, were the frocks Winifred McCarthy wore, which were made by Marie Linden. A so-called three-piece suit—though it is really a frock and a coat, of course—was of that new blue a little brighter than navy, with the frock a simulated deep vest outlined with tabs of grey suede cloth, and the coat with a trimming of suede tabs and motifs of black silk braid round the hips—it was just hip length—and collar. The latter had a grey fur lining, by the way. Then there was a rust-coloured gown with an overdress of rust-coloured silk net embroidered with light trails of foliage running from shoulder to hem. This was just slightly gathered on the hips.

A Hat Notion.

If you want a smart hat, it seems, all you need do is to get a good felt and some thick suede cloth to match, cut the suede into the shape of leaves, and then edge them carelessly with a little gold or silver paint and wreathe the hat with them. This is the hat that Miss McCarthy wore with her blue and grey suit, and very, very alluring it looked.

Times Are Changing.

Talk about the equality of sexes; when you encounter half a dozen hen parties in a grill room you feel it has come with a vengeance! There they were, the other day, in the Ritz grill room, one of them headed by Lady Horner all in black with a touch of Persian lamb and a becoming black hat on her grey hair: how good it is that grey hair no longer means tiresome clothes and be-plumed bonnets!

Those Vaccination Marks.

At one of the many balls of the last ten days—I really forget which—I saw a cute notion that had been adopted by two girls, each in fancy dress. They had evidently been recently vaccinated, and so wore on their right arm a wide band of flesh-coloured georgette, on which were perched a cluster of butterflies, these last beautifully painted on gauze which was cleverly wired to make the wings stand out.

A Note On Fur.

One of the coats I saw last week of a thick matelasse was trimmed with squirrel-dyed sable, which is one of the best wearing—and most expensive—of all the furs that are not what they seem and confess it. Mink, I believe, is the fur that wears best of all, and, of course, bunny wears badly—but then, it's cheap and becoming.

That Bustle.

The bustle still threatens us—and much more definitely than it has done since every "well-dressed" woman disfigured herself with the 1880 kind. On quite a number of new frocks from Paris which are tightly swathed to the figure you find a very large bunch of looped material on one side of the hip stiffened with muslin or even buckram. Other skirts are caught up into folds at the back with a small square train falling from under it. So far I haven't seen an actress adopting this, and I pray I never shall, since where the stage leads we all follow.

THE BOHEMIAN GIRL.

P.S.—Did you hear about the original prize given on Armistice Night at La Potiniere Club? It was a pair of ducks, to be served up, nicely roasted, any night the winner chose—and in waddled three delightful ducks, all dressed up with rosettes. I was glad to hear, though, that these were pets, and the oven not to be their fate!

FROM THE WINGS.

By THE STAGE CAT.

Edited by ELISABETH FAGAN.

CHAPTER VI.—(*Continued.*)

After all, she had something to grumble about; the lot of a woman on the stage who is getting old, and has to tour the provinces still, cannot be a very happy one. The glamour must have worn off by that time, and the spectre of an old age of poverty be drawing unpleasantly near. It is all very well to talk about actors being extravagant, and saying they ought to save! No doubt they ought, but it takes a lot of saving to collect enough to retire on comfortably. Miss Denvil always said that she hated the stage. "If I could earn as much sweeping a crossing, duckey, as I can on the stage, I'd leave it tomorrow," she used to say. Her idea of happiness was to keep a bonnet-shop, she assured us. All the same, she would have been miserable if she *had* left it, and she died in harness at last.

Ainley's Beginnings.

Of the actors who joined the company while I was in it, the first to be recalled is Henry Ainley. He came to us from somewhere in Yorkshire—Leeds, I think—very young, very shy, and, I had almost said, very ignorant. Ignorant of stage life he certainly was. He had—and has now, for that matter—just the sweetest nature it is possible to imagine. He would help anyone, and do anyhing he was asked. He would hear us our parts, he would book our lodgings in advance, he would help us to carry our bags; he was beautiful as the morning, and—Mr. Benson gave him the book to hold! In other words, made him prompter. How it was that F. B. B. took so long to see the boy's possibilities puzzled us all. He must have been very busy, or something, just then, for he was generally so quick to detect promise, but there it was! And Harry had been in the company some months before he got his chance even to go on as an understudy. The play in which he did at last make his appearance was "As You Like It." We did not know beforehand that there was to be a change in the cast, and I shall never forget the sensation that passed over the stage—over the audience, too, I should think—when, in the last scene, a Greek god, with the voice of an archangel, knelt at the Duke's feet and announced that he "was the youngest son of old Sir Roland." After that, there was no further hesitation; Harry was given every possible part until Sir George Alexander lured him away, for the exquisite production of "Paolo and Francesca," at the St. James', and what a Paolo he made!

Some Benson Officials.

I cannot leave the company without mentioning the staff. Sam Needham, the stage carpenter; Smith, the property man, Ma Melbourne—all such characters. "Ma" was the most perfect specimen of what a wardrobe mistress should be that you can imagine, plump, middle-aged, and—clean! Dress, face, cuffs, apron, all of an almost incredible cleanness! She was a martinet, too. Woe betide the unfortunate "extra lady" who let her skirts drag in the wings, when Ma was around! In fact, she bossed everyone, except Oscar Asche. She simply adored Oscar—"My Mr. Asche," as she called him; and certainly he was a fine figure on which to display her wardrobe! Richmond—Mr. Benson's own man, still with Sir Frank—was another "exactly right" specimen; always respectful to the company, in spite of being so "near the management"—we always consulted him before trying to see Mr. Benson to ask for a special part, or a rise in salary! Richmond's, "I shouldn't advise you to see Mr. Benson to-night, Miss Smith," or, "I think you might see Mr. Benson after the second act; I will try and arrange it for you," were hints that we never ignored.

The last time I played in the dear old company was in a London production of "The Midsummer Night's Dream," at the Lyceum, on the opening night of which I remember distinguishing myself by putting on my wedding dress hind before—I had such a quick change to make and so many steps to run up to get to my dressing-room, I had no time to look in the glass before going on, so magnificently headed the wedding procession to Mendelssohn's music, kicking my train before me as I went! It had a wonderful cast, "The Dream," that time. Besides the old favourites, Mr. and Mrs. Benson, Rodney, Weir, Asche, Lyall, Swete, Alfred Brydone, there were Lily Brayton as Helena, Isadora Duncan as the first fairy, Arthur Whitby, Leslie Faber, Harry Ainley, Nancy Price, Julian l'Estrange, and I think, Matheson Lang—in other parts. H. O. Nicholson, too. He played Starveling (for the first time, I fancy), and both stage and audience rocked with laughter when the little shrivelled man piped out in a squeaky voice, "This lanthorne doth the hornèd me-un present." I can't write it; it you have not heard him say it, you won't think it funny.

Oh, dear—the old days! I feel sad now at the mere ceasing to write about them; to leave them in reality, as I soon did, was a genuine sorrow.

CHAPTER VII.

"My Friend the Prince"—Miriam Clements—Jimmie Welch—Rehearsal 'on Appro.'—Grace Palotta—and High Life.

At that time George Edwardes was running a very charming play at the Garrick Theatre called "My Friend the Prince." The cast included a delightful French actress, Jimmie Welch, Paul Arthur, Sybil Carlisle, and that beautiful woman Miriam Clements. She really was lovely, tall and stately, with waving hair smoothly parted in the centre, and such a perfect complexion that she did not need "make up" on the stage. Its absence gave her a look of distinction and well-bredness which was very attractive. It is pretty safe to say that, as a rule, the less the make up, the better the expression. Miss Clements was the most independent girl I ever met on the stage. She did exactly what she liked in the matter of turning up at the theatre or not; but then, she was not obliged to earn her living by acting, which makes all the difference.

Jimmie Welch.

Jimmie Welch was a brilliantly clever actor. I met him again some years later and played in the same play with him at the Criterion. In one scene of that play I was supposed to faint, and he, as my husband, had to carry me off. I shall never forget his face when it came to this point at rehearsal, for I was tall, and quite well developed, and he, of course, was tiny. He tried to lift me from the floor, but it was so obviously impossible for him to do it, without killing himself, that to avoid the death of one, or both, of us from his falling down with me on top of him, I suggested that I did not mind if he dragged me off the stage backwards. I did mind, really; it was not dignified, and I used to get black and blue from the bumps I got against the door posts, but he was delighted with the business he got out of the scene; it used to go with roars of laughter.

Poor Jimmie Welch! He was so witty and amusing, but his life was tragic. He suffered terribly. He had only half a lung—and he knew it, too. He was a tiny, pale, plain little man, but with a strange attraction for women.

George Edwardes.

I went to a matinée of this same "My Friend the Prince," and so set my affection upon playing one of the characters in it that I dashed off at once to George Edwardes's office in Wellington Street, and demanded to see the manager who was taking the play on tour. Audacity favoured me again on this occasion, for I was actually admitted into the presence of Edward Sass, the aforesaid manager, and I assured him so firmly that I knew I could play the part, that my self-confidence must have carried conviction, for I got permission to rehearse it on approval, and play it once, before the "Guv'nor," Great George. It is always an unpleasant ordeal, rehearsing on approval. So much depends upon it that one is generally too nervous to do oneself justice, added to which, in my case, I had to play with the original company, who, though no doubt they were the nearest thing possible on eirth to angels, naturally found it tiresome to play with "a beginner on appro."

Still, I was given every chance, and the part being a "fat one," I must have got through all right, for when it was over, the stage manager patted me on the back and said, "The Guv'nor is pleased with you, dear." He said it in much the same tone that he might have announced that the King was about to confer on me a D.B.E., and I have no doubt that I was duly thrilled and awe-struck by the announcement.

The touring company of "My Friend the Prince" was very picked and aristocratic. Grace Palotta, a Gaiety star, played the lead. She had made a success at the Gaiety with "Soldiers in the Park," and was a bonny, jolly girl, Australian, I think. I wonder what has happened to her now? There were also pretty Lucy Bertram, and Harry Sandford, and several others, whose names may now be found in "Who's Who," or the "Court Guide."

(*To be continued.*)

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ALL THE YEAR ROUND.

A CALENDAR OF INTERESTING EVENTS IN THE WORLD OF ENTERTAINMENT.

Nov. 17, 1895.—London was thrilled with horror by the news that **Arthur Dacre** had killed his wife, **Amy Roselle**, at Sidney, New South Wales, and then ended his own life. There is still an impression that something like the fear of starvation induced this tragedy, but such is not the case. The Dacres were not without money, and their prospects had brightened. It can hurt none at this interval of time to state the crude facts. Overweening vanity and bitter disappointment are the explanation of this dreadful incident. Amy Roselle, bred to the profession of the stage from childhood, was at one time a very delightful and most popular actress, but she had not the rare art of accommodating herself to the passing of the seasons. The Dacres certainly had a bitter experience before they went to Australia, where again the vanity, encouraged by one or the other—most probably Dacre—militated against their success. Dacre seems first to have shot his wife in the early morning—choosing his mark with the skill of a surgeon. When he attempted to shoot himself, his last shot failed. He bungled with a knife—then rang for the hotel servant, who found him gripping the mantelpiece and groaning, "Oh, the pain, the pain." He very soon died.

Nov. 18, 1896.—**Charles Wilmot** died. When he arrived in this country from Australia, he purchased a public-house in the Strand, which was built on the site of the Coal Hole. It was known as the Occidental, and much affected by actors, to whom the Wilmots—Charles and his Australian wife, familiarly called "Coo-ee"—were stupendously generous with the "slate." Eventually Wilmot replaced the Occidental Tavern with Terry's Theatre, but in the meanwhile he had produced "New Babylon," with Clarence Holt, and reconstructed the Philharmonic.

Nov. 19, 1867.—**Clara Denvil** died. This beautiful girl, member of a well-known theatrical family, was no more than nineteen at the time of her death. It is said to have been accelerated by a romantic attachment to Lord Edward Pelham Clinton, to whom, in fact, she was engaged, with the full approval of his family. Lord Edward Pelham Clinton disappeared, and there was a record of his death, which the public always regarded with doubt. Rumour said he lived for a long time abroad and had an income regularly remitted to him by the family solicitor. At one time Clara Denvil promised to be a distinguished actress. There was certainly a very keen rivalry between her and another member of the stock company at Nottingham.

Nov. 20, 1852.—"**Masks and Faces**" was produced at the Haymarket Theatre. In those days old Ben Webster was lessee and manager of the Haymarket, Mrs. Stirling was his chief actress, and Leigh Murray the admirable representative of the lovers and youthful heroes alike of the serious and comic drama. "Masks and Faces," adapted by Tom Taylor and Charles Reade from a novel of the latter writer, at once appealed to the imagination of the playgoer, and for years took rank among the stock pieces of the stage. A remarkable revival was that of the Bancrofts at the Prince of Wales's Theatre in 1875. Marie Bancroft made a very remarkable success as Peg Woffington, Bancroft succeeded Ben Webster as Triplet. The then girlish Ellen Terry played Mabel Vane, and Charles Coghlan Sir Charles Pommander. A picturesque Peg of more recent times was Mrs. Bernard Beere.

Nov. 21, 1860.—**Edmund Phelps** made his first appearance on the stage at Sadler's Wells Theatre, as Ulric, in "Werner." This was the seventeenth season in management of his distinguished father. The play, written by Byron for Macready, enjoyed a certain popularity in its day. It was revived as recently as 1887 by Henry Irving, with George Alexander as Ulric, the part selected for young Phelps's début, but, in the meantime, has sunk into decay. According to Bayle Bernard, Phelps was tall and graceful in person; he had a pleasant, expressive face, and a voice clear and resonant; he seemed to have all the best media which mind can require." Edmund Phelps's career on the stage was short; no longer than ten years. He died very suddenly at Edinburgh. In the meanwhile he had married a clever young actress of his father's company—Miss Hudspeth—whom we well remember as the dearest old lady in the earlier musical comedies exploited by George Edwardes.

Nov. 22, 1876.—On this date **Arthur Roberts** made his first appearance at the Oxford Music Hall. Varying historians say that the comedian began life as a clerk to a lawyer, to a banker, to a moneylender. In the sixties a combination of the three was not uncommon. But soon the youngster, finding himself a popular contributor to entertainments then known as penny readings, made steadfastly for the stage, and was a popular favourite at the West End music halls in an incredibly short time. One of his earliest successes was "If I Were Only Long Enough a Soldier I Would Be." In the course of time his predilection for a Rabelaisian quality of humour caused the authorities to sit up and take notice so intently that Mr. Roberts proceeded to the legitimate stage and developed a perfect genius for comic operas.

Nov. 23, 1753.—**Cuper's Gardens** was suppressed as a place of entertainment. London is often reproached with the lack of entertainment in the open air, but in the 17th and 18th centuries it possessed upwards of one hundred resorts for pleasure-seekers, known as "Tea Gardens." Vauxhall, Ranelagh, and disreputable Cremorne, will occur to most people, but there was a large second-class, Cuper's Gardens, on the south side of the Thames, nearly opposite Somerset House, were established by an old servant of the Arundel family, who laid out the marsh land with walks and bowling greens, which inspired a poet to sing "It Was Down in Cupid's Gardens for Pleasure I Did Go to See the Fairest Flowers That in That Garden Grow." But in the course of time the flowers had the quality of soiled lilies, and the gardens became the haunt of pickpockets. Their proprietor—one Widow Evans, tearfully protesting—lost her licence.

THE AMATEUR STAGE.

ANCHORITES' O.S.

It is always a pleasure to witness an "Anchorite" production, for these civil servants connected with the Admiralty invariably give the public of their best. Our enjoyment at King's Hall on Nov. 2 was considerably hampered by a body of irresponsible chatterers surrounding us, who, emulating the Greek Chorus, prophetically heralded each happening.

The programme provided was "Trial by Jury" and "The Pirates of Penzance," the latter work, first presented by this Society in Feb., 1921, now being revived. Of those who took part in the original performance, it is worthy of record that Joseph J. Beckett proved a capable and sound Frederick, Richard G. Farmer a quietly effective Sergeant, Evelyn Woolfe a vocally artistic Mabel (less stiff than formerly), and Clara Baugh, whose diction has much improved, a fine, dramatic Ruth.

Of the newcomers Leonard Ketley gave a particularly good study of the Major-General, his patter song being clear and his dialogue and business crisp, but we missed that little necessary touch of "humorous satisfaction" which would have vastly improved his reading. Frederick Yeomans sang and played well as the Pirate King, receiving more than adequate help from Vincent McCall as his lieutenant, Samuel.

In "Trial by Jury" Victor Barton made a charming Plaintiff, singing and playing with delightful ease. The Learned Judge of Charles E. Horsey was good, if not striking, while the Usher was presented by Vincent McCall in a humorously artistic manner, avoiding the over-exaggeration usually associated with this part. Joseph J. Beckett again scored as the Defendant, and Richard Edwardes made a good impression as the Counsel. Both operas showed the careful musical training of R. Bertram Hudson, F.R.C.O., and the finished stage production of Emil Hardy.

HARRODIAN O.S.

The outstanding feature of the performance of "The Yeomen of the Guard" given by the employees of Messrs. Harrods, Ltd., at the Guildhall School of Music on Oct. 28 was the "team-work" displayed. Every member of the company seemed determined to do his or her best for the show, and the result was highly satisfactory. The concerted numbers were admirably given, notably "Tower Tomb" and "'Tis Said That Joy," and the vocal work throughout received great assistance from a sympathetic orchestra. As Fairfax, Percy Grant sang with expression, and played easily, especially in the second act. Harry Walton made a manly Leonard, and Percy R. Rooksby an imposing and dignified Lieutenant; while a good character-study of Meryll was presented by James Clancy. The lugubrious Wilfred Shadbolt was well portrayed by John C. Laker, whose fine voice was a valuable asset. In George Parsons the Harrodians possess a clever and artistic comedian, and the humour and pathos of Jack Point lost nothing in his able hands. Betty Thame showed promise in her performance of Phœbe, and sang pleasingly. Credit must be given to F. Rosina Biddle's Elsie Maynard for her delightful rendering of the solo in Act I. A dignified Dame Carruthers, with a charming contralto voice, was contributed by Gladys Bailey, while mention must also be made of Violet Cooper as Kate and William G. Neale as the Corporal. Great praise is due to Richard W. Robertson, the musical director, for his skilful handling of principals, chorus, and orchestra.

THE ESMOND DRAMATIC CLUB.

In presenting "Nothing But the Truth" at Cripplegate Theatre the Esmond D.C. proved themselves capable artists. But the show would have run more smoothly had the assistance of the prompter been unnecessary. Ernest R. F. Smith, bearing a striking resemblance to our popular Heir-Apparent, made a bright, alert Bob Bennett; C. Arthur Harris presented a good study of Ralston, but was severely handicapped by the length of the part. The character of the Rev. Dr. Doran was somewhat overplayed by Wilfrid H. Reed, but the author is more to blame for this than the actor. Wilfred Sultan as Clarence and A. B. Slater as Dick were more than usually good. The quiet, effective style of Billie Packington suited the part of Gwen; Winifred Allkins brought out to full advantage the jealous disposition of Mrs. Ralston; while the rough Cockney humours of Mabel, the chorus girl, were cleverly portrayed by May W. Wells. The rather difficult stage management was well carried out by Alfred Butler.

KENSINGTON A.D.C.

The cosy little theatre at the Royal Academy of Dramatic Art was well filled when the Kensington A.D.C. presented Gertrude Jennings' comedy "The Young Person in Pink" on Nov. 3. The dialogue lost none of its smartness when delivered by Eileen Dawson (Leonora) and R. H. Beaufoy (Lord Stevenage), both of whom must be commended for the clarity of their diction. The character of Lady Tonbridge, in the hands of Miriam Compton, was made a carefully reasoned study, while her friend, Lady Sara (Lilian Rookes), delivered her lines with sympathetic distinction. Undoubtedly the Woman with the Balloons and Mrs. Badger are the finest character sketches in the comedy, but Gertrude Robinson and Cockburn Evans detracted from their otherwise excellent representations by needless overemphasis of their lines. The smooth running of the show is to the credit of the club's producer, Harold Edwards.

FORTHCOMING EVENTS.

Nov. 16-18.—"Playgoers" and "Trial by Jury," Gidea Park O. and D.S.

Nov. 17.—"Lord Richard in the Pantry," Cripplegate Theatre, Illyrian D.C.

Nov. 18.—"Raffles," Guildhall School of Music, Lasky Films D.S.

Nov. 18.—"Tilly of Bloomsbury," King's Hall, W.C., Bancroft D.S.

Nov. 20-25.—"The Gondoliers," Leigh O. and D.S., Ambassadors' Theatre, South-on-Sea.

Nov. 20-25.—"The Arcadians," S. Manchester O.S., Opera House, Quay-street, Manchester.

Nov. 21.—"The Man From Toronto," George Emmens D.C., Cripplegate Theatre.

Nov. 22-25.—"Trial by Jury" and "H.M.S. Pinafore," Wood Green O.S., St. Michael's Hall, Wood Green, N.

Nov. 22-23.—"She Stoops to Conquer," David Beveridge Students' Repertory Co., Christchurch Parochial Hall, Union-grove, Clapham.

Nov. 24-25.—"Paolo and Francesca," The Players, Mary Ward Settlement, Tavistockplace, W.C.

MR. H. J. CRANE.

A tribute unusual in its representative character has been paid to Mr. H. J. Crane, who has resigned the managership of the Grand at Birmingham to take over a similar post at the Grand Theatre, Hanley. A farewell dinner given in his honour on Sunday was presided over by Mr. W. Waters Butler, and attended by representatives not only of local places of amusement, but of the Church, the Press, and public authorities.

A cheque was presented to Mr. Crane, and with it an illuminated address recording the high appreciation in which his public spirit and good fellowship are held.

Professionals who are members of the Royal Antediluvian Order of Buffaloes and visiting Belfast, will be heartily welcomed at the Shakespeare Lodge, which sits each Wednesday afternoon in the Castle Tavern, Castle-arcade, High-street, Belfast, in the centre of the city, at 2.30 p.m.

IN THE SUBURBS.

"KEEP GUESSING," At the Chelsea Palace.

This new edition of the all-Scotch revue, "Keep Guessing," in several "guesses," bids fair to be more popular than its predecessor in public favour, judging by the applause of the audience at the Chelsea Palace on Monday night. The revue is wittily written, with plenty of pretty music, speciality dances, songs, and comic interludes.

Miss Kitty Evelyn is charming in her impersonations, and scored in many songs, notably "Tell Me That Story of Old Missouri" and "My Heart's In the Hielands with You." Sandy Connor is of value in many characters, especially as Peter and as a camera-man. Lester and Wood, too, are fellows of infinite wit, and in each of their various disguises are sources of perpetual mirth. Fred Luker likewise acted and sang well, especially the duet about a "Raggy, Jazzy Wedding" with Miss Evelyn, and in her number, "Rise Early In the Morning. The humorous ditty from Lester and Wood descriptive of the "Convict's Welcome Back to Gaol" was much enjoyed. Among the specialities the delightful dances of The Six Lauder Lassies deserve much praise. The Full Scotch Beauty Chorus did well in their ensembles, and Mr. Leon T. Acland (Mr. Fred Collins' chef d'orchestre) admirably supervised the large orchestra.

"CLOTHES AND THE WOMAN," At the Alexandra, Stoke Newington.

Miss Iris Hoey, supported by an excellent company, is the attraction here this week. It is difficult to imagine a better interpretation of Mr. George Paston's comedy than that presented by Mr. Robert Courtneidge's company. Miss Hoey is in her best form, and by many natural touches gives unqualified delight to lovers of good acting. She is ably seconded by the other members of the company. Messrs. Harcourt Beatty, Leo Carroll, Clive Woods and Leslie Banks are all admirably fitted in their parts. Equally deserving of praise are Mesdames Elizabeth Drury, Betty Williamson, Mabel Younger and Edie Casson. It was apparent, by a running accompaniment of laughter, that the audience found much that was amusing in "Clothes and the Woman."

"OLIVER TWIST" At Brixton.

This is Mr. Bransby Williams' second week at the Brixton Theatre, and this week's fare is the new version of "Oliver Twist," adapted from Charles Dickens' famous novel by Walter Dexter and Fred Harry. Mr. Bransby Williams plays both Fagin and Mr. Grimwig. His study of the rascally, scheming Jew is masterly, and he lives the part of the gruff but kindly Grimwig. Mr. Bransby Williams shows in this play what a versatile character actor he really is. He is well supported by a capable company. Miss Kathleen Carlton makes a pathetic little figure of "Oliver Twist," and Mamie Thorpe played "Nancy" with power and sincerity, and her partner in crime, Bill Sikes, is well portrayed by Charles Leighton. Nina Gerrard is a sweet Rose Maglie, and all the other characters do well.

"SUNNY SPAIN." At the Elephant.

With King Fog much in evidence in the Old Kent-road, the large audience found exhilaration in the presentation of sunny skies and cheerful song in the musical comedy staged here on Monday evening. "Sunny Spain" is well produced by Mr. C. A. Stephenson, and his No. 1 company, headed by himself as principal comedian, provide a capital evening's entertainment. Miss Bebe Hutchinson has a sweet soprano voice, and sang the many numbers allotted her with charm. Mr. M. Dawson made much of the rôle of the toreador, Joselita, his powerful voice being of service. Mr. Dave Walker also made a hit in his songs, and proved a gallant Captain. Mr. C. A. Stephenson was at his best as Wizardo, and created much merriment. Miss Pat O'Shea was realistic as the Gipsy, and the other parts were well played. The Picardy Troupe of Dancers gave some clever exhibitions of their skill, while the chorus sang well under the baton of G. C. Sinclair.

"HOIST YER SLACKS." At Watford.

Harry Zahl's revue, "Hoist Yer Slacks," is being presented at the Palace, Watford, this week. The comedy, singing, and dancing are so well interwoven that the whole show goes with a rollicking swing throughout. In Bert Davis the company has an accomplished humorist. He fills the rôle of Will E. Tell, and is certainly an artist of many parts, keeping the audience highly amused during the whole of the time he is on the stage. He is capably supported by Arthur Daly as the boatswain. Wal Clinton, as the captain, is heard to advantage in his vocal efforts, and acts well. As his sweetheart, Sara Olwen proves herself a bright and versatile comedienne. Very pleasing vocalism comes from Audrey Rich, who uses her sweet soprano with delightful effect in such popular numbers as "The Sheik" and "Mammy o' Mine," assisted by a well-balanced and attractive chorus. The speciality dances of the Eight Rainbow Girls are very popular.

WINDSOR THEATRE ROYAL.

Miss Inez Howard's Company (under the direction of Mr. Henry Chattell), in the romantic play, "The Prince and the Beggar Maid," is here this week.

Mr. Roy Fortescue is to be congratulated on his excellent performance as Prince Hildred.

A capital portrayal is given by Mr. Ray Futvoye as Prince Olaf, whilst praise is also merited by Mr. Phil Harper as Prince Michael, who plays with much skill and success. Mr. Percy Beresford proves a good Captain Hector, and Mr. Edgar Thorne appears to advantage as Nathan, the dumb servant of Prince Michael. Comedy is presented in a notably effective manner by Miss Maud Lambert as Viola and Mr. Bert Pemberton as Lieutenant Karl Stromberg. Mr. Fred Acton is well cast as Colonel Wellenberg, and Mr. Frederick Scarth is a dignified Bishop of Illyria. Miss Peggy Caird gives a delightful representation as Monica, and Camiola, the beggar-maid, is played in a charming way by Miss Winifred Savill. The remainder of the cast is in capable hands.

WHO'S WHO IN SCENIC ART.

CHARLES CANEY.

Son of a celebrated father, the late Robert Caney, many years associated with Covent Garden Theatre, Charles Caney was born in London on Jan. 24, 1873. He entered the paint room of Drury Lane Theatre, then under Sir Augustus Harris, and there remained eight years, also painting for Harris's Covent Garden operas, and for Olympia, the Princess's, the Opera Comique, and elsewhere, until the death of Harris in 1896. Mr. Caney began at 16, for a salary of 15s. He thought 60s. a good salary for an assistant in those days.

After a term with Arthur Collins—until his father gave up the London works, in fact—he went to Belle Vue, Manchester. He worked for several years with Bruce Smith, for Drury Lane, the Hippodrome, and the Coliseum at its opening. He painted for "Ben Hur" when it first visited this country.

Eventually he took up the work his father had been doing at Belle Vue, Manchester, till ill-health compelled him to give it up and retire. The elder Caney died in April, 1911. The history of Belle Vue Gardens, Manchester, and its military pageant, would fill a volume, and then leave more to tell. It is not only the largest but the most complete outdoor picture in the world. The "scene" at Belle Vue is 400ft. long, 45ft. high, and 150ft. from the footlights to the back distance. It had to be painted in solid oils to stand the weather—a gigantic set scene. No fewer than 200 men take part in the performance. It is produced on Whit Monday, and runs until Nov. 5. Charles Caney with Bernard Hastam has continued to do it until the present day. They invent the whole show—design the costumes, arrange the music, make the properties, write the plot, design the fireworks and set pieces, and produce the show, invariably a battle subject. It generally takes three or four months' work.

During Mr. Charles Caney's thirty-three years' work with such artists as Joseph Harker, J. C. McCleary, John Bull, Bruce Smith, and the late Walter Hann, he has always shown the hereditary talent for landscape, figure, and animals, for which his father was so famous, and the knowledge gained in association with that great architectural scenic artist, Dayes. He was resident scenic artist for two seasons at Covent Garden—succeeded by Bruce Smith, Henry Brooks, and Oliver P. Bernard. His reminiscences of "gala nights" are worth recording. The scenic artists took their calls before the Shah of Persia, the Czar of Russia, on Royal nights for Queen Victoria and Edward VII., when Patti received £10,000 for seven performances, &c. T. A. B. S.

Mr. Francis Ball still keeps busy for the West End theatres. Amongst his latest achievements are "The Cenci," for the New Theatre, "Devil Dick," for the Apollo, and scenes for Lopoksis, at the Coliseum.

The burning of the Penrose-street Painting Rooms is a great loss to J. C. McCleary, E. Humphries, Cecil Cornforth, and W. O. Bond, the latter of whom has been lucky enough to secure temporary shelter in Newport-street.

Mr. Lyndhurst has also established himself in Newport-street.

The Surrey paint frames are busy.

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THE FILM WORLD TO-DAY.

By W. G. FAULKNER.

There is an unmistakable falling-off in e number of new pictures on offer.

Trade shows are becoming fewer, though there is a steady number of ictures shown privately in renter's own eatres.

It is quite clear, however, that the bigger ictures, or what are said to be bigger ictures, are going out in increasing umbers without a trade show. The wners of these so-called super-pictures are iving them public shows instead of trade ows, depending for their subsequent ex-bition in the cinemas, upon the amount f public support given to them in the pecially selected theatres in which they re exploited.

Some very peculiar experiences have lready befallen several of these "supers." ot all have "gone over big." Some have iven frankly disappointing results. Others ave gone over big in London, but have ailed to do so in some of the provincial ities.

In these cases the owners blame the xhibitor for his poor showmanship, and he exhibitor turns and rends the renter or his poor picture.

In Manchester the week before last one xhibitor showed a very good British 'super," and turned away money. The ext week another exhibitor, thinking probably he could do the same, actually found he couldn't get the people in that the other ellow had turned away.

Charles Ray in "Alias Julius Cæsar."

Charles Ray is a name to conjure with when people think in pictures.

In "Alias Julius Cæsar," shown by the Wardour Films last week, Charles Ray gives us one of the best films ever sent out from his studio. He is himself at his best. The story is funny, there is a bright idea running all through it, and it is real screen comedy.

You first get the idea of what a "frame-up" is like according to Americans, and you enjoy every inch of the film thereafter.

The title, I may explain, is based upon an episode in which Ray, robbed of his clothes by his companions—while taking a shower-bath in order to prevent him taking a girl to a dance—contrives to make a garment out of a curtain, and fashions it something like a Roman toga.

The film is full of clever little touches which will create that spontaneous laughter which one likes to hear in the theatre, and no exhibitor need fear the public verdict when he shows this picture, which is just the quality of light entertainment the public like.

"Caught Bluffing," in the Wild West.

"Caught Bluffing," shown by European, is a good average picture of Western life, with its alleged gambling dens, and all the rest of it. There are the usual cabarets, and roulette tables. The photography is very good, and the acting equally so, especially that of Frank Mayo, but the story is of such a far-fetched character that it fails to convince.

Edna Murphy, a delightfully pretty heroine, is made to do ridiculous things, such as are not conceivable in a girl of her type.

A Gamble for a Girl.

The back-of-the-mind idea in the story is that a girl who feared that her lover had become a thief through the influence of a gambler, eventually becomes the stake for which both gamble. And as the other man wins, why, she is the woman for him. Bought and paid for by a gambler through a gamble, she tries her "womanly charm," and there you are.

Well, if they do go on like that in the Wild West, no wonder there are so many divorces.

Exhibitors who want pictures of the wild and woolly West will find one in "Caught Bluffing." Whether their patrons will think that the title is a very apt one, is another thing. European can do better things than this, and there I will leave it.

In "Pages of Life," which Butcher's showed at the New Gallery last Thursday morning, he gave us his best work so far. Writer of the story and producer of the play, he achieved a triumph in both directions.

"Pages of Life" is an intimate glimpse into that much-talked-of but little-known Bohemian circle where Art marches on through life accompanied by dire poverty and magnificent generosity of heart.

If Millar had merely taken these egoists with their inflated ideas of their own importance in the scheme of things, and had let us watch them struggling to live without work, or doing work for which there was no call, he would have shown us an empty thing.

A "Pages of Life" Triumph.

Adelqui Millar is an artist. And a man of brains. A man of action, a keen student of human life.

Characters That Live.

But he has made his characters of flesh and blood, his story pulsating with life, and the whole production an artistic, well-balanced composition, with contrasts that greatly stir us.

The story is right out of the common ruck—for which Adelqui Millar be praised—the characters are so clean-cut and so lovable that one loves them for their peculiarities and eccentricities. Throughout, the characterisation is so well sustained that the players become the characters.

Going over the sad side of things, for the most part the producer is clever enough to relieve the sadness at the right moments with deft touches of humour, that only add to the feeling of gladness that such people can live upon the screen.

I make no doubt that those who liked his "Laughter and Tears" will account this a far greater picture, and few will there be who will not welcome "Isaac Valerius" as a new screen type, played so admirably by Richard Turner.

Evelyn Brent Doubles.

As for Evelyn Brent, who doubled the part of mother and daughter in a way that will make people very anxious to know how it was done, she is at her best. The part suited her, and although no grey wigs could put upon her youthful face and into her youthful eyes the wear of years, she carried through the older woman's part with a sincerity that was convincing.

Of the other players, Luis Hidalgo, Jack Trevor, Daido da Mart, looked their parts and were them.

Score for Sunday Opening.

A great triumph for Sunday opening was scored by Mr. Sidney Bacon at the Rivoli Theatre, Southend-on-Sea.

The municipal elections had been largely fought on Sunday opening, and the opponents, led by certain clergy and ministers, had been badly beaten.

Mr. Bacon quickly seized his opportunity and booked the film "From Manger to Cross," which Walturdaw's are handling, for the following Sunday evening, inviting the Mayor, the Corporation, clergy and ministers, especially those who had opposed Sunday opening.

The 1,500 seats in the theatre were full, the clergy, Mayor and Corporation occupying the boxes when the exhibition was timed to begin.

After showing some topical pictures and Æsops Fables, the Mayor announced that Mr. Bacon had handed him a cheque for the local hospital, representing the sum taken at the doors that night.

Address by a Minister.

Then the Rev. J. W. Redmore, who had led the opposition, made a brilliant speech upon the film, the audience loudly cheering him.

A choir from one of the churches sang suitable hymns and anthems, the music throughout being very suitable, and all—clergy, ministers, councillors and audience—settled down to enjoy the picture, which made a deep impression, and certainly set the seal upon the success of Sunday opening, disarming all criticism and opening people's eyes to the potentialities of a suitable Sunday programme for a picture theatre.

I understand that demands for the picture for Sundays and short runs has arisen as a result of Southend's success.

"Crooky," a Real Comedy.

"Crooky," a really bright comedy, was shown by Vitagraph last Friday.

Originally of five reels, it has been cut to three, without spoiling it, a concession to the modern demand by exhibitors for short stuff.

The story is really a skit on American dollar cupidity, and concerns an old crook who got away from Sing-Sing Prison and, after meeting an ultra-credulous, rich old uncle, got away with the swag and successfully posed as the old uncle until he was caught.

A rattling good comedy, it holds the interest and amuses throughout its length. Everyone will enjoy the picture, because it is really funny, which cannot be said of all comedies. "Crooky" is a delightful character.

A Picture That Will Live.

Following this picture came "A Prince in a Pawnshop," a Vitagraph re-issue now cut to about 4,000ft.

Made six years ago, it is far better entertainment than the average programme picture of to-day. It is a great human story, splendidly told, and produced with a keen sense of the qualities that create the punches so beloved by exhibitors who want winners for their screens.

The part of David Solomon is played by Barney Bernard, a very human Jew, exacting to crook borrowers, but benefactor in another part of the town, to the poor and needy. Above all, he illuminates the great domestic and paternal qualities which are among the outstanding virtues of the Jewish race.

There are more moments of tense emotion in this picture than I have seen for a long time in any picture, due almost entirely to the artistic abilities of Barney Bernard.

There are some pictures that will live as long as the negative lasts. This is one of them, because it holds within its four thousand feet a big story, a great character, and a human interest that is a page of real life.

Vitagraph has done well to re-issue this picture. It bears re-issue, and it will be welcomed all the more because it belongs to the type of picture of which the public never tire.

Montague Love in "The Challenge."

"The Challenge," shown by the Globe Film Company, is a fairly interesting picture, five-reeler, with Montague Love and Helene Chadwick—two well-known names—in the principal parts.

Some of the details show carelessness, such as, for instance, the addressing of a receipt by mail to a company with no town or place of destination mentioned.

The photography is well done, the acting quite good, but the story bears too close a resemblance to so many now coming from America.

To audiences who are not tired of the stock story, and who follow Montague Love or Helene Chadwick, "The Challenge" will no doubt appeal strongly.

More Gaol Stories.

Lon Chaney is best remembered for his work in "The Miracle Man" and "The Penalty." In the first he played the part of "the Frog," and in the second the physically painful one of the legless chief of the underworld.

He is therefore something of a star who ought to pull well in any good picture.

In "Flesh and Blood," shown by F.B.O. last week at the Shaftesbury Pavilion, he played with all his usual skill the part of a wrongly convicted prisoner who made a great sacrifice for the happiness of his own daughter.

That all does not end happily so far as the prisoner is concerned may disappoint some people, who will see in it a lack of the poetic justice which ought to overtake wrongdoers, but if it had ended happily for him the story would have had no meaning.

The story has a machine-like appearance—a tale made to fit certain ideas with incidents dragged in to pad it out.

The Good-Natured "Chink."

Thus the man escapes from prison by the aid of Chinese. Why should the Chinese be concerned in getting him out of prison and hiding him? No reason is given in the story, and their part in it seems only to be dragged in to add a little picturesqueness to the tale. The usual third degree performance was brought in to show American police methods, but nothing came of it.

Briefly, the story is this. A man (Lon Chaney) is sent to prison for a long term on the evidence of a man who committed the crime for which he was sentenced. The convict is helped to escape, goes home to find his wife dead, his daughter unaware of his existence, but about to be engaged to the son of the man who had put him in prison.

Back to Prison.

This man had made her promise that she would give up his son, but the escaped convict forced him to confess. This done, and a proof of the attachment of the young man and woman—played by Edith Roberts—having been given, the convict tore up the confession, turned over the two to the care of his enemy, and went back to prison.

The acting was very good, but the story didn't appeal to me as something which would hold the attention. The whole production is a medium attraction, offering nothing that would induce anyone to write home about.

More About Wives.

"Domestic Relations," shown by Associated First National, is just Katherine Macdonald, the beauty star of the screen.

It is a story of more wives—one would think that America talks about nothing else but wives. This time it is neglected wives, and a parallel is drawn between the lowbrow who beats his wife, and the highbrow who practises mental cruelty upon her by absorbing himself in his work and ambitions.

This theme has been done to death.

No one can get excited about the highbrow's re-nomination for a judgeship. There is a tiring monotony in these stories of ambitious men and crooked politicians who mix politics up with domestic relations.

The story we are told is one of "real life." Probably it is. Very likely American judges and others practise mental cruelty towards their wives. They may do so here. There is no doubt at all that some lowbrows think that a good beating is the right treatment of a recalcitrant wife. And it is equally true that all men who sit in judgment upon others are not qualified by their conduct to measure out the punishment. But judges have to ad-

(Continued in col. 5.)

NEW OXFORD THEATRE

OXFORD ST., W.1 MUSEUM 1740

GRAHAM WILCOX PRODUCTIONS, LTD.
(BY ARRANGEMENT WITH CHARLES B. COCHRAN)
PRESENT

MAE MARSH
IN
FLAMES OF PASSION

with
HERBERT LANGLEY. AUBREY SMITH.
EVA MOORE.
ALLAN AYNESWORTH. GEORGE K. ARTHUR.
HILDA BAYLEY.
HENRY VIBART. A. G. POULTON.
Directed by
GRAHAM CUTTS.

A GREAT BRITISH FILM DRAMA

DAILY AT 2.30 AND 8.15. SUNDAYS 7.30.

ENTERTAINMENT FINANCE

Idle Market.

PROVINCIAL RESULTS.

Little of interest has occurred in the market for entertainment shares. With the elections pending prices have been content to mark time, but here and there values have fallen away slightly since last week. Associated Provincials, together with London Palace shares have been steady, but Provincial Cinema Theatres 10 per cent. participating, preferred ordinary have been rather easier, marking 9d. lower at 6s.-7s. Elsewhere in the Cinema list business has been idle, even Stoll interests receiving no attention whatever.

A weak feature in the Theatres and Music Halls Section is the drop in London Theatres of Varieties Ordinary to 2½. Last week they were 7/16-9/16, so they have fallen 1/32; the 7 per cent. Pref., however, have remained firm. The only strong feature in this section is Victoria Palace, which put on 1/32 and looked a healthy market at 11/32-15/32. But little movement is to be expected until Election affairs are disposed of and attention can once again be concentrated on business.

PRESENT PRICES.

KINEMAS.

Associated Prov Picture H.	⅞-1
London Palace (1921)	⅞-1
National Electric Theatres (10s.) ...	⅛-⅜
Provincial Cinema Theatres	⅛-⅜
Do. 10 p.c Part. Prefd. Ord.... ...	6/7/9
Do. 7½ p.c. Cum. "B" Pref.... ...	⅛-⅜
Do. 7½ p.c. Cum. "A" Pref.	⅛-⅜
Stoll Pictures Production	2-2⅛
Do. 8 p.c. Cum. Part. Pref.	⅛-⅜
Stoll Picture Theatre (Kingsway) (10s.)	⅛-⅜
Do. 8½ p.c. Cum. Pref.... ...	⅛-⅜
Do. 7 p.c. 1st Mt. Deb. (Stock) ...	87-92

THEATRES AND MUSIC HALLS.

Alhambra	⅛-⅜
Coliseum Syndicate	2⅛
London Pavilion (£5)	2⅛
Do. 6 p.c Cum. Pref. (£5)	2⅛
London Theatre of Varieties	⅛-⅜
Do. 7 p.c. Cum. Pref.	⅞-1
Moss Empires (£5)	4⅛-5
Do. 5 p.c. Cum. Pref. (£5)	3⅛-3
Oxford (£5)	3⅛-4
Theatre Royal, Drury Lane	⅛-1
United Varieties Syndicate	⅞-⅞
Variety Theatres Consolidated ...	⅛-1
Victoria Palace (10s.)	1 1/32-5/32+1/32

Blackpool Profits.

The report of Blackpool Pier Co. for the year ended Oct. 31 shows the net profit available for distribution as £16,725. This is practically the same as for last year, when the total was only £100 more at £16,825. The directors recommend a dividend of 10 per cent. and a bonus of 3 per cent. free of tax, leaving £9,587 to be carried forward to the current account. The distribution is the same as for last year when the sum carried forward was £9,712.

South Blackpool Jetty also shows a profit of £6,285, plus £3,100 brought forward. A dividend of 10 per cent. and a bonus of 1 per cent. free of tax are distributed; £1,000 is placed to reserve and maintenance fund, making this fund £20,000, and £3,720 is carried forward. These results are certainly more heartening than those of most places of amusement further south, and it would almost appear as though we still have something to learn from the provinces with regard to management.

Palace and Derby Castle.

A very satisfactory report is again presented by the Palace and Derby Castle, for, in spite of the continued trade depression, there was an appreciable increase in the number of visitors to the Isle of Man during the past season, although the total is reckoned to have been still about 140,000 below the 1913 figures. The gross revenue from undertakings was £31,900, as compared with £31,600, and the net profit is £14,800, as against £15,200. The Ordinary dividend is again 10 per cent., and £4,500 goes forward, as compared with £3,400 brought in.

An unusually interesting item on the credit side of the profit and loss account is "Final dividend, Dumbell's Bank, £401 7s. 7d." This is truly "bread cast on the waters found after many days." The failure of Dumbell's was an event of note as long ago as 1900, and it certainly cannot be said that the assets have not been carefully nursed. The Palace and Derby Castle had £14,700 on deposit with the bank, and only its strong financial position prevented it from being seriously inconvenienced by being suddenly deprived of this working capital During the succeeding three years it set aside £8,000, or 10s. 10½d. in the £, out of revenue to cover eventual losses, but this has proved more than enough, as the realised loss has been only 7s. 4½d. in the £ The prudent policy of the directors got the whole of the loss carried in suspense off the balance-sheet by 1905. The penultimate dividend was paid by the liquidator in 1913. BARTHOLOMEW LANE.

NEW COMPANIES REGISTERED.

WATFORD ENTERTAINMENTS, LTD.—Regd. Nov. 8. The Empire Picture Theatre, Merton-road, Watford, Herts. To acquire the leasehold premises situate in Merton-road, Watford, Hertford, known as "The Empire Picture Theatre," and to carry on, develop and turn to account the business of a cinema theatre upon such premises. Capital, £2,000, in 2,000 shares of £1 each. Directors: E. G. Turner, 2, Allerton-road, N.W.16; Mrs. Mary J. Walker, 7, Tanza-road, Hampstead, N.W.3; W. C. Wilson, Braeside, White Hill, Chesham, Bucks.

"Punch's Almanack."

The approach of the Christmas season and the New Year is heralded by the publication of Punch's Almanack for 1923. Humorous sketches by well-known artists are contained in its pages, and a special feature is the colour pages, which affords the artists opportunities which the plain "black and white" fails to do. Members of the profession will find the page of humorous illustrations entitled "Our Theatrical Beauty Competition" specially amusing, as there are pictures of some of the stage "stars." The text is of minor importance in comparison with the pictures, but it is well varied and of the usual excellent "Punch" brand.

Miss Doreen Boley and Mr. Reg. Stevens, who have for some seasons been the chief character-dancers of the Bath Citizen House Players, have taken up their art professionally and have been fortunate enough to secure an engagement under a London management, as has also Miss Violet Lanham, a young actress who has exhibited artistic talent with the Players, more especially in classical studies.

THE WEEK'S RACING.

Derby, Hurst Park, and Warwick.

A REAL GOOD WIND-UP.

The Derby meetings always bring out an array of first-class talent, and the programme this week is fully up to average. Hurst Park, too, will bring some of the best in training into evidence, while Warwick invariably provides interesting sport.

The principal item of the week, and one which may have great bearing on the last big handicap of the season is

The Derby Cup.

(Run Friday, Nov. 17. Distance, 1¾ m.)

Lady Juror is set a great task with 9st. as a three-year-old, and, despite the glamour which attaches to Taylor's horses after their almost irresistible march this year, we think she has too much. That she possesses magnificent speed was placed beyond all doubt in the spring, but her later efforts over longer distances are not so convincing. True, she was, perhaps, unluckily beaten by Silurian when conceding him 10lb. in the Breeders' St. Leger at Derby in September, and she easily enough turned the tables on him in the Jockey Club Sweepstakes. She was there receiving 6lb. from Lord Derby's colt, however, and that rather takes the gilt off her performance. Still, she won in the commonest of canters, and unless they take her along all the way here her fine speed may enable her to put up a great bid.

Flint Jack has an Ebor Handicap win and a sixth in the Cesarewitch, under 8st. 5lb., as evidence that he is still a fighting factor to be seriously considered in these distance races. He is as game as they make them and a sure stayer, but the handicapper has set him a real go this time, and we do not think him quite class enough to prevail with 8st. 13lb. in the saddle.

Charlebelle we shall, rightly or wrongly, pass, her extremely easy victory over 1 m. 5½ furlongs at Sandown notwithstanding. Since then she has run poorly in the Cesarewitch, and worse at Newbury. One cannot continue to make excuses, and what is wanted here is up-to-date form.

Bracket has done nothing to justify any idea that she will emulate the feats of three-year-old days, and Tishy has been such an all-round disappointment that one can have no real faith in her for this, or any event of real importance which wants winning.

Eaglehawk ran very poorly in the Liverpool Cup, and those who have glued on him for Manchester honours must rely upon earlier form rather than his latest efforts.

False Alarm is well, but it is reasonable to expect Ceylonese to turn the tables on on him on Lambton Gold Cup running, as the youngster has made great improvement since Hurst Park. Indeed, we are quite of opinion that Sir A. Bailey's colt will need a lot of beating for this.

One of the gamest and most reliable quantities in the race is Irish Belfry, who, when winning the Old Newton Cup and the Great Yorkshire Handicap, put in sterling performances that stamped her as a real good filly, gifted with fine staying ability in addition to speed of no mean order. She is a real danger even with 8st. 4lb.

Villager is a stayer of the first water, and it is safe to say that he has come on a lot since running second for the Cesarewitch. Those who accept that verdict literally will be well wide of the mark. He is far from being such a slouch as many make him out to be. Despite his penalty we fully expect him to want beating for this.

Of the lighter weights, Sanhedrim, as the representative of Mr. White, is entitled to serious consideration. He showed ability that go through heavy going in the spring and his second for the Chesterfield Cup at Goodwood and subsequent sixth for the St. Leger are guarantees that he is not lacking in speed or reasonable stamina.

Of the light-weight brigade, Spes stands out. All through the season this filly has done well, although not yet a winner. She can go a good pace, and her dead-heat for second place in the Newbury Autumn Cup is evidence that she stays thoroughly. Her narrow defeat by Poisoned Arrow at Newbury especially brings her right into reckoning, and we anticipate her going very close indeed.

We take Irish Belfry, Ceylonese, The Villager, Sanhedrim, and Spes to cover the danger zone, and expect

SPES

to score an easy victory. Next we like Irish Belfry and Ceylonese.

At Derby on Thursday the Chatsworth Three-Year-Old Plate, Idumea, Desert Rose, Lomax, and Loch Fyne, and we have a slight perference for LOCH FYNE, regarding Lomax as the principal danger. The Osmaston Nursery is open, but FOREST GLADE, Legend, and Stuff Gown appeal, in that order. ENVOY holds a very sound chance in the Allestree Welter Handicap.

On Friday. The Derby Cup has been fully dealt with elsewhere. We take SPES to win, and regard Irish Belfry and Ceylonese as the dangers. If LOMAX waits for the Quarndon Maiden Plate, he will win it. SCOTTISH ELEGANCE and Topboot hold sound sporting chances in the Friary Nursery.

At Hurst Park on Saturday Simon Pure must be followed for the Hampton Court Great Three-Year-Old Stakes, and GALANTE COLT will want an immensity of beating for the Hurst Park Great Two-Year-Old Stakes. If GARRISON runs for the Mitre Two-Year-Old Selling Pate, he is worth a little investment. At Warwick on Monday CROSSJACK, Catalini, and Katie all hold sound chances in the Leycester Nursery, and we fancy them as placed. FLAVIUS will want beating for the Castle Three-Year-Old Handicap. He is at his best, and the easy course will suit him well.

On Tuesday the high scale of the Banbury Three-Year-Old Handicap plays into the hands of the light-weights, and ALMOND WINE looks to have a sound chance. Next we like Lomax. For the Kenilworth Handicap Stakes KILVEMNON, with 8.2, is sure to want a lot of beating.

On Wednesday, for the Edgehill Nursery, the lightly weighted NOIR looks very tempting, and WIDOW BIRD should want a lot of beating for the Wroxton Handicap Stakes

(Continued from col. 3.)

minister the law, and not to make it. Nor is it necessary that they should be perfect husbands to mete out punishment to imperfect ones.

An Unsolved Problem.

The story, which sets out a problem, doesn't solve it. It has never been solved, and never will be, so long as no two persons are alike.

Despite Katherine Macdonald's beauty, and the acting of the whole cast, it is impossible to enthuse about the picture as a piece of entertainment.

A. O. Henry Skit.

"Fortune's Mask," a Vitagraph picture bearing the censor's universal certificate, was trade shown last week to a gathering which enjoyed the deft touches of fun.

The story is one of O. Henry's, and if one overlooks some ridiculous incidents, acceptable enough on paper, but rather far-fetched on the screen, one finds the adventures and romance which make the film, a very pleasing entertainment indeed.

Earle Williams, the screen idol of the ladies, makes a brave show as an adventurer who appears from nowhere, and has a fine time in the State of "Anchuria," somewhere in Central America. It is an admirable skit on the doings of the politicians in these mushroom States, and as Dick Maloney, the young Irishman from nowhere, Earle Williams puts in some heroic stuff, and gets away with it in fine fashion.

Recent New Offerings Include:—

Alphonse Daudet's story, not very well told, of "The Survival of the Fittest." Nothing out of the way.

"The Half Breed," the story of a white girl's infatuation for an Indian. That is enough about it.

"Nice People," a Paramount picture, suitable for theatres that care for the social story of high life.

"The Loaded Door" is remarkable for one thing—the blowing up of a shack.

"Our Gang Comedies," shown at the Holborn Empire, are really very amusing comedies, especially to the young, as the players are all young folk, and there are plenty of animals in the picture. A bright and attractive entertainment.

ACTORS' CHURCH UNION.

Miss Kitty Loftus, who has contributed a poem entitled "The Symbol" to last week's issue of the "South Hampstead Advertiser," and arranged the fête and sale held by the Actors' Church Union at Caxton Hall last May, is still devoting herself to the task of supporting that society. In St. Faith's Chapel, St. Paul's Cathedral, on Armistice Day, there was Holy Communion at 8.30 a.m. in memory of members of the profession who fell in the Great War. The Bishop of Willesden officiated at this service, which was well attended by members of the Union. At the breakfast which was held afterwards Miss Kitty Loftus presided.

Miss Loftus's niece, Miss Mary Welford, is at present playing in "Orange Blossoms" at the Fulton Theatre, New York, which was originally produced in this country under the title of "The Marrriage of Kitty."

Ulcerated Leg

All Treatment Failed but Germolene Cured Completely.

Mrs. Chapman, 6, Granville Road, Maidstone, says:—"I knocked my leg and an ulcer formed. I went under treatment and for a whole year I attended daily for dressing, but there was no improvement, and the pain was awful. I couldn't sleep for it. Then I got Germolene, and actually it soothed with the first dressing. I continued, getting better every day, and the result is complete cure.

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and all cut, bruised, itching or ulcerated surfaces.

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HOME PRICE 1/3 & 3/- per tin (the larger size the more economical).
From Chemists and stores everywhere. Ask distinctly for Germolene.

FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

ABERDEEN.

H.M. THEATRE.—P., The Robert Arthur Theatres Co.; A. M., Mr. H. Adair Nelson; M. D., Mr. Joseph D. Rodgers.—"The Beggar's Opera."

TIVOLI.— P., Tivoli (Aberdeen), Ltd.; A.M., Mr. Henry Godwin.—Florrie Forde, De Marcol, McLean and Atwell, Van Dock, Will Tyler, Vedie Coert, Martinez Troupe, and pictures.

PALACE.—P., Tivoli (Aberdeen), Ltd.; A. M., Mr. Alex. Lamont.—Programme consists principally of pictures. Turns: Four Radios, Willie Durkin.

ACCRINGTON.

PRINCES THEATRE.—R. M., Mr. Fred W. Green. — Violet Hopson, in "Vi, of Smith's Alley," is the principal feature here.

NEW HIPPODROME.—R. M., Mr. Donald O. Clark; Mus. D., Mr. Fred H. Jackson.—Clare Coverdale's Nine Dainty Dots are proving a popular attraction here; Erbert is an exceedingly quaint comedian; Rodley and Rawkins, comedy duo, are very amusing; the Arizonas, sensational tomahawk jugglers, receive great applause; Jim C. Max, coloured vocalist, proves successful; and Alfred Jepson and Nancy Niel are seen to advantage in a speciality act.

ASHTON-UNDER-LYNE.

THEATRE ROYAL.—P. & M., Mr. Chas. Revill; A. M., Mr. Cyril Revill; B. M., Mr. Chas. Revill, junr.—Lionel Bute, Ltd., present Sapper's play, "Bull-Dog Drummond."

EMPIRE HIPPODROME.—P.'s, Messrs. W. H. Broadhead and Son; G.M., Mr. H Winstanley; A. M., Mr. Jno. Boyle; Asst. M., Mr. Jesse Burslem.—C. Manning, in "The Ace of Spades"; Ethel Bull, the premier Wales soprano; Melt and Bray, comedians; Sam Wynn and Lena Eaton, lively dancers; Bros. Stanley, burlesque comedians; Hal Bryan, sporting comedian; Dermot and Dennis, in mirth and melody; and the Soga Trio, Japanese, in speciality act.

ATTERCLIFFE.

PALACE.—L., Messrs. Walker and Bennett; B. M., Mr. Arthur R. Walker.—Under the title of the "New Superbs," Mr. Will Ambro offers a delightful entertainment, with special scenery and novel lighting effects. A versatile company includes Will Ambro, comedian and dancer; Eric Tunley, baritone; Bernard Carten, comedian; Jack Granville, entertainer at the piano; Ida Ernest, comedienne; Wynifred Linfield, soprano; and Jennie Dean, soubrette and dancer.

ROYAL.—P., North of England Theatres, Ltd.; R. M., Mr Wilfrid Bryan.—Christo and Roya are appearing in burlesque comedy and simultaneous dancing; and pictures.

BATH.

THEATRE ROYAL. — L. & M., Mr. Arthur Carlton, J.P.; R. M., Mr. Shelford Walsh; Mus. D., Mr. C. W. Hodges.—"Sybil," presented here this week, is strongly cast, Miss Dolly Varden's singing and acting being excellent as the heroine. Mr. Trevor Watkins and Mr. Cecil Dereham are well suited to the characters of the Grand Duke and Paul Petrov. The burden of the comedy is safe in the hands of Mr. Reg. Fenton as Poire and Miss Fay Norris as his wife Margot.

PUMP ROOM.—D., Mr. John Hatton.—In addition to the daily concerts and dances, Amy Evans and Fraser Gange return on Saturday to delight their numerous local admirers with their artistic vocalism.

BELFAST.

GRAND OPERA HOUSE.—M. D., Mr. Fred W. Warden; R. M., Mr. James M. McCann; Mus. D., Mr. S. P. Swanton.—The attraction here is the four-act play "The Edge o' Beyond," produced by arrangement with Julian Frank.

ROYAL HIPPODROME. — G. M., Mr. George Dobler; Mus. D., Mr. W. L. Richards.—The top of the bill here is occupied by Mr. Bert Coote, who appears with success in his latest, "P. Pipp, Detective"; the Mirthful Jovers stage their comedy act; and a welcome return visit is being paid by St. Juste and Higgins, first-class entertainers. The Scotch comedian, Mr. Donald Mackay, speedily makes himself a favourite; and also appearing are The Eddys, mid-air entertainers; Malvina, violinist; Miss Lily Hayes, in songs and dances; and The Chameleons, "A Piano and a Voice."

QUEEN'S THEATRE. — G. M., Mr. Joseph Loudon.—Mr. George Costello, a smart comedian and clever wire-walker, appears here.

BILSTON.

ROYAL AND HIPPODROME.—P., Mr. Edwin C. Jazon; R. M., Mr. Arthur Holland.—"Mind My Hat" is the title of the revue being presented here. Specialities are introduced by Peter Ronoff and Daisy Dryden.

BIRKENHEAD.

ARGYLE THEATRE.—Sole P. & M., Mr. D. J. Clarke; A. M., Mr. H. O'Neill; Mus. D., Mr. J. Whitelock.—Talbot O'Farrell is repeating former successes here. Mabel Leslie presents The New Cadets with much acceptance, and an excellent combination also includes Hart and O'Brien, Bert Rogers, Lyons and O'Moore, Monica Daly, Eleanor Kendall, and Brown's Royal Bioscope.

HIPPODROME.—Sole P. & M., Mr. D. J. Clarke; A. M., Mr. Chas. Eastwood; Mus. D., Mr. J. Whitelock.—Louis Ribll's company, in the revue, "Pedlar's Pie," is in great demand.

BIRMINGHAM.

THEATRE ROYAL.—L., Theatre Royal (Birmingham), Ltd.; M. D., Mr. Philip Rodway; B. M. & Mus. D., Mr. H. Rushworth.—Mr. Matheson Lang, who produced his new play, "Blood and Sand," in Birmingham, is paying a return visit, and was greeted by a large audience on Monday night. If the opening scene is a little weak, the remainder of the drama is full-blooded, and possesses atmosphere and a real human interest. Mr. Lang makes a picturesque figure of Gallardo, the bull fighter. As his wronged wife Miss Florence Saunders acts with convincing earnestness and restraint. Then as the enchantress, Dona Sol, Miss Rosemary Corry displays an insinuating manner, while Mr. A. W. Tyrer is the gentleman lover, Don Jose, who never loses his head. The Encarnacion of Miss Margaret Damer was most effective in its biting rejoiners.

ALEXANDRA.—P. & L., Mr. Leon Salberg; A. M., Mr. W. T. Guest; Mus. D., Mr. David Cochrane.—The Raynor Repertoire Co. is paying a return visit, and giving patrons good drama as a change from recent lighter productions. On Monday Cyril Harcourt's play, "A Place in the Sun," was given, with Miss Ennis Lawson as Marjorie Capel. She is amusingly effective in a naive and natural performance of the girl who plotted to make two marriages. Mr. John Blake contributed to the success of the piece by his serious mood and occasional emotional phases; while the Blagden of Mr. H. Kenneth Burton had a real comedy touch. Mr. T. Renaud Lockwood as Stuart Capel, and Mr. H. Wright-Scaddon, in the rôle of the domineering old knight, were also capable artists, and Miss Isla Garnet-Vayne acted the part of Blair's sister with complete sympathy.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Croudace; Mus. D., Mr. Geo. Ridding.—"Punch," the new pot-pourri, is presented by Mr. L. Poole, with the well-known Pimple leading in the fun, and the Brothers Walsh adding to it in no mean degree. Miss Maud Granby and Miss Betty Trix are the two ladies who add a touch of daintiness and grace to the show, and strong support is lent by Messrs. Joe Evans and Gus W. Blake.

GRAND.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; M., Mr. F. A. Jolly; A. M., Mr. Marsland Green; Mus. D., Mr. Gilbert Smith.—"Bran Pie" comes along again. Those old favourites, the Two Bobs, continue to be as lively as ever, and Odette Myrtil and Rebla repeat their former triumphs, the first as comedienne and violinist, and the latter as a dancer. Supporting them are Bay Russell, Stella Swinhoe, and Josephine Ellis, each of whom merited the unstinted applause allotted them. The shop scene was rare fun. The Two Bobs prove themselves inimitable, and a right merry show is presented.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. Batchelor; Mus. D., Mr. J. Clegg.—Great Carmo presents his magical revue of sensations and animal life. With no fewer than forty artists in the production and wild beasts turned docile, it is somewhat of an unusual character, and includes one scene, "Thrown to the Lions," which is interesting from a show point of view as well as from that of the audience. Tom Edwards, the ventriloquial huntsman, makes merry in approved style with his "Baby" sketch; and those attractive and expert dancers, Renee and Godfrey, also renew acquaintance and are given a welcome; Harry Herbert also furnishes some amusing burlesque comedy.

BLACKBURN.

THEATRE ROYAL — P., Northern Theatres, Ltd.; R. M., Mr. Stanley Hope; Mus. D., Mr. Fred Taylor.—The George Edwardes company in the new musical comedy, "Whirled Into Happiness," are here. A powerful caste includes the Misses Louie Brooks, Marie Mitchell, and May Pelham, and Messrs. Lionel Victor (in the part made famous by Billy Merson), Paul England, and W. A. Haines.

PRINCE'S THEATRE.—Exors. of Mr. E. H. Page; R. M., Mr. A. Hargreaves; Mus. D., Mr. H Archibald. — The County Entertainment Company present "Ship, Ahoy!" a pantomime burlesque, and a capital company includes the famous comedian, Arthur Gallimore, Miss Connie Gray, Miss May O'Rourke, Miss Thelma McDonald, and Tom Blair.

PALACE THEATRE.—P., The Macnaghten Vaudeville Circuit; R. M., Mr. Arthur Burton; Mus. D., Mr. E. Bartle.—The popular comedian, Fred Wolmsley, heads the bill and receives excellent support from Marie Lawton, with her harp; Jack Shields, comedian; Howard and Wyndham, in songs and dances; Harry Shirley and May Ransome; Bona Rowell, and Benson Gray.

BLACKPOOL.

OPERA HOUSE.—R. M., Mr. Jno. R. Huddlestone; A. M., Mr. W. T. Russell; Mus. D., Mr. J. H. Greenhalgh.—"Woman to Woman," Michael Morton's play, is being submitted this week by the Dee Cee Tours Company. The principal parts are in the hands of Margot Drake, Terence Maxwell, and Ormonde Wynn.

GRAND.—R. M., Mr. George Harrop; A. M., Mr. T. Hopcutt; Mus. D., Mr. T. Southworth.—Foster Productions are presenting Cochrane's "Fun of the Fayre," with Maudie Dunham and Harry Angers in the leading rôles.

PALACE.—R. M., Mr. George Harrop; A. M., Mr. Fred Waller; Mus. D., Mr. Frank Jepson.—Ernest Dottridge company, with Arthur White as chief comedian, is appearing in the musical absurdity, "Sammy in Society."

BLYTH.

THEATRE ROYAL.—L., Messrs. Stephenson and Rutherford; G. M., Mr. Tom Stephenson.—Harry Warburton's repertoire company are presenting "Leah Kleschna," "The Choice," "A Bunch of Violets," and "The Lion and the Mouse."

BOLTON.

THEATRE ROYAL.—P., Bolton Theatres and Entertainments Co., Ltd.; M. D., Mr. W. R. Bleakley; A. M., Mr. John Moncur.—The Allington Charsley Co. in grand opera.

GRAND.—P., Bolton Theatres and Entertainments Co., Ltd.; M. D., Mr. W. R. Bleakley; A. M., Mr. A'f. Booth.

HIPPODROME.—P., Bolton Theatres and Entertainments Co., Ltd.; M., Mr. W. A. Collison.—Bert Hughes and company, Henry Bekker, Lucan and McShane, Alfred Verne, Bert Groves, The Big Four.

BOOTLE.

METROPOLE.—M. D., Mr. J. Leslie Greene.—Mr. Evan Jones presents the John Ridding Opera Co.

BOSCOMBE.

HIPPODROME.—P., South of England Hippodromes, Ltd.; M. D., Mr. Charles Gulliver; R. M., Mr. Chas. H. Johnston; Mus. D., Mr. G. H. Atkinson.—The attraction this week is the visit of Young Buffalo, the cowboy actor, in the Western play "A Mystery Man."

BOURNEMOUTH.

THEATRE ROYAL. — S. P., Messrs. David Allen and Sons, Ltd.; S. L., Mme. Gertrude Mouillot; R. M., Mr. Hubert Dunbar; Mus. D., Mr. Tom Brown. — Mr. Charles Doran has established himself as a favourite in Bournemouth, where his earnest work in the presentation of Shakespeare's works is highly appreciated. He brings with him again his talented supporters, Miss Barbara Everest, Mr. Earl Grey, Miss Muriel Hutchinson, and Mr Alex. Brownlow.

BRADFORD.

PRINCES.—M. D., Mr. Francis Laidler; M., Mr. Frank Yearsley. — Mr. Robert Courtneidge's company in "Paddy the Next Best Thing."

ALHAMBRA.—M. D., Mr. Francis Laidler; M., Mr. Philip A. Lennon.—Foster Productions present their company of "The League of Notions."

PALACE.—P., Macnaghten Vaudeville Circuit, Ltd.; M., Mr. Edward Charles.—Donald Keir presents "Pearls."

BRIGHTON.

HIPPODROME.—M. D., Mr. Chas. Gulliver; G. M. and L., Mr. W. H. Boardman; A. M., Mr. A. Coote Suggit; Mus. D., Mr. E. Oram.—First appearance of the Seven Russian Lilliputians, smallest actors, vocalists, and dancers in the world.

THEATRE ROYAL.—M., Mr. H Lawson Lambert; Mus. D., Mr James Haworth.—"Sally."

PALACE PIER THEATRE.—G. M. and L., Mr. J. W. Cordiner; Mus. D., Mr. F. W Pickard, "Ann."

WEST PIER THEATRE.—M., Mr. A. W. Scholey; Mus. D., Mr. H. Crapps.—"Loyalties."

GRAND THEATRE.—P., Mr. Andrew Melville; A. M., Mr. A. Nightengale; Mus. D., Mr. Stanley Vivian.—The creole revue, "Down South."

BRISTOL.

PRINCE'S THEATRE.—M. D.s, Mrs. Jas. Macready Chute and Mr. John Hart; M., Mr. J. Ellis Miller; Mus. D., Mr. Geo. R. Chapman.—Miss Julia Neilson and Mr. Fred Terry are here in their latest success, "The Borderer." The audience on Monday evening was large and enthusiastic.

THEATRE ROYAL.—P., Bristol Theatre, Ltd.; R. M., Mr. Frank Reigo.—The Theatre Repertory Company is still meeting with great success, this week's attraction being "Mary Latimer—Nun," with Ruby Ray as the Nun.

HIPPODROME.—M. D., Sir Oswald Stoll; M., Mr. S. Fortescue Harrison; A. M., Mr. J. W. Hoar; Mus. D., Mr. Howard W. Galpin.—Topping an ideal programme here is Lupino Lane, ably assisted by Violet Blythe, who appear with great success; other well-known turns are the Squire Trio, in their musical entertainment; Billy Danvers, in eccentric comedy, is a big favourite; Pichel and Scale, comedy acrobats; Hoison and Bert, comedians; Laroie, and that first-rate Yorkshire comedian, Jack Shires, all add greatly to the pleasure of the crowded audiences.

EMPIRE.—P., Bristol Empire, Ltd.; M. D., Mr. Harry Day; M., Mr. Coram Smart.—Mr. Harry Day presents his successful revue, "Radios." The cast includes George Clarke, Kitty Emson, Dorothy Morris, Gerald Osborne, Frank Major, and Tiny Mite.

BURNLEY.

VICTORIA.—P., Victoria Opera House Co., Ltd.; M. D., Mr. W. A. Buckstone.—The Denville Stock Company in "The English Rose," with Marjorie Denville as Ethel Kingston.

EMPIRE.—P., Victoria Opera House Co., Ltd.; M. D., Mr. W. A. Buckstone.—Nellie Wallace, the popular comedienne; The Two Carmens, in song scena; Miss Belle Isobel, with latest song studies; The Three Bob-Bons, in comedy, music, and dancing; Boden and Carew, comedians; and Spersall Bros. and Mack.

PALACE.—P., Burnley Palace and Hippodrome, Ltd.; R. M., Mr. J. Howley.—Arturo Bernardi, protean artist; Scott Sanders, "On the Road to Anywhere"; El Ray and Bros., ventriloquial scene; W. V. Robinson, Canadian entertainer; The Daunton-Shaws, cyclists; and Videau and Kirkby, comedy and art.

BURTON-ON-TRENT.

ANGLESEY PALACE.—Sole L. & M., Mr. H. Smith.—Mlle. Fredrica's Comedy Terriers; Grace Cunard, dancing juggler; Deb. Webb, in male character studies; Tom Moss and Ethel Orrell, character vocal entertainers; Tom Taylor, the entertaining yokel; the Two Alberts, in a refined dancing act; the Doves, British gymnasts.

OPERA HOUSE.—P., Exors. of H. G. Dudley Bennett (deceased); Licensee & Business Executrix, Mrs. H. G. Dudley Bennett; A. M., Mr. Ernest A. Rowe.—George Edwardes and company present the musical play, "Lady of the Rose."

BURY.

THEATRE ROYAL. — P., Northern Theatres Co., Ltd.; G. M., Mr. Otto C. Culling; R. M., Mr. Wm. Holland; Mus. D., Mr. Harry Bridge.—Interesting visit of Mr. Charles Kenyon in the military play, "The Wheel."

HIPPODROME.—P., Messrs. Broadhead; R. M., Mr. Furniss.—Mrs. Kimberley and Frank Liston's company in the musical domestic play, "Kiddie o' Mine," presented twice nightly. Speciality, Madam Walker's Little Kiddies.

BUXTON.

OPERA HOUSE.—P., The Buxton Gardens Co., Ltd.; Sec. & G. M., Mr. F. A. Hastings; Mus. D., Mr. G. F. Burgiss.—For five nights "Theodora"; Saturday afternoon and evening, "The Climbing of Mount Everest," described by Capt. G. I. Finch.

HIPPODROME.—L., Buxton and High Peak Entertainments, Ltd.; R. M., Mr. Clifford Slater; Mus. D., Mr. Arthur Stewart.—A singing and dancing variety turn, popular pictures, &c.

CAMBRIDGE.

NEW THEATRE.—M. D., Mr. W. B. Redfern, J.P., D.L.; R. M., Mr. P. H. Adams; Mus. D., Mr. T. Gilby Briggs.—Lionel Bute, by arrangement with Frank Curzon and Gladys Cooper, presents "The Sign on the Door." Company includes Miss Dorothy Reeve in the leading part, Mr. Edward Cooper, and Mr. Tom A. Shannon.

CANNOCK.

HIPPODROME.—Sole P., Mr. B. Kennedy; R. M., Mr. Percy Victor; Mus. D., Mr. A. Thompson.—Alfred Beckett and company, in repertory, remain here another week.

CHELTENHAM.

THEATRE AND OPERA HOUSE.—L., Mr. Robert Redford; G. M., Mr. H. Oswald Redford; Mus. D., Mr. H. Teague.—Return visit of the delightful comedy, "Paddy the Next Best Thing," presented by Mr. Robert Courtneidge's company.

COLISEUM THEATRE. — P., Messrs. H. G. Beard's Theatres, Ltd.; R. M., Mr. A. H. Greenland.—"Dainty Ankles" are being shown here as exemplified by the revue of Mr. Penrhyn Foster. Leading comedian, Bobby Graham.

CHESTERFIELD.

HIPPODROME. — M., Mr. Harold W. Cherry.—Madame and W. Selkirk present the "Our Navy" spectacle; Fame and Fortune; Edwardes Trio; Mlle. Hengler's troupe of Poodles and Terriers; Carthy and Carthy; Bromley Carter in "Reconstructions."

COATBRIDGE.

THEATRE ROYAL.—P., Coatbridge Entertainments, Ltd.; G. M., Mr. Graham; R. M., Mr. Jack Blair; Mus. D., Miss E. Wyper.—Mr. Harry Lees presents "Nick-Nacks" revue.

COVENTRY.

OPERA HOUSE. — L., Messrs. H. G. Dudley Bennett; M., Mr. I. A. Spencer.—Mr. Bromley Challoner, appearing here in "New Wives for Old," has a part which is admirably suited to his particular style of humour. The company, which includes Miss Zoe Angus, Miss Coralie Carmichael, Mr. Arthur Lenville, and Mr. J. E. Stevenson, is a strong one.

HIPPODROME.—P., The Coventry Hippodrome, Co., Ltd.; M. D., Mr. S. T. Newsome; R. M., Mr. G. E. Wright; Mus. D., Mr. H. Parkes.—May Henderson heads the bill here, which includes Ernie Roma, Nelson Jackson, the Serlany Troupe, R. W. Willey, with Harry Russell and Ethel Durbin.

DARWEN.

THEATRE ROYAL.—P., Mr. John Holgate; M., Mr. James Parkinson.—Ching Wu and company, magicians; Etty Howard, The Langfords, Leolin, Tom Burton, The Four Christies.

DERBY.

GRAND THEATRE.—L., Vint's Theatres, Ltd.; M. D., Mr. Leon Vint; G. M., Mr. Walter Bellian; Mus. D., Mr. W. Harold Fairholm.—A great attraction is provided this week in the visit of Mrs. Patrick Campbell, supported by a strong London company, in Ibsen's drama, "Hedda Gabler," which is well received by good houses.

HIPPODROME.—P., Theatre of Varieties (Derby), Ltd.; M. D., Mr. David G. Bliss; G. M., Mr. Ernest A. Vincent; Mus. D., Mr. Chas. C. Tanner.—An exceptionally strong variety company is headed by Harry and Burton Lester's Cowboy Syncopators; whilst Gwladys Stanley and her little Sunbeams provide an attractive turn. Leslie Strange creates an excellent impression with his clever impersonations. Other capital turns are Duncan and Atkinson, a pleasing comedy pair; Molly Drew, a dainty vocalist; Victor King, the new light comedian; and Henry and Edgar Martell.

DEVONPORT.

HIPPODROME.—M., Mr. F. Pitt.—The Sydney Syndicate present "Jingles." Principals: Jack Herbert, Chas. Beckwith, Jack Gee, Geo. Spry, Georgina Fischer, Dorothy Hart, Hylda Baker, Irene and Eric Le Fre, with full chorus, under direction of Harry Drew. Specialities by Jingles Tromboneers, and Jingles Dancers.

DEWSBURY.

THEATRE ROYAL. — P., Northern Theatres Co., Ltd.; R. M., Mr. P. Leonard; Mus. D., Mr. V. S. Chapman.—Wylie-Tate's production, "The Garden of Allah."

EMPIRE.—P., Messrs. G. W. and G. E. Smith; G. M., Mr. Geo. E. Smith; R. M., Mr. E. J. Jackett; Mus. D., Mr. E. G. Summerfield.—Frank Laurence's company present the musical comedy "My Pretty Maid."

DONCASTER.

GRAND THEATRE. — P., The Palace Theatre (Doncaster), Ltd.; R. M., Mr. J. W. North.—Dick Ray presents the new revue, "Kick-Off."

ARCADIA.—P., Arcadia (Doncaster), Ltd.; R. M., Mr. F. G. Ingleby.—Crombie & Bray present "Confetti," fragments of song, dance, comedy, and tragedy, in varied settings.

DOVER.

ROYAL HIPPODROME.—M. D., Mr. S. W. Winter; M. C., Mr. W. Medhurst; R. M., Mr. H. Tindell—Leonard Laurence and Dorothy West-Symes, in "Moths," "A Bunch of Violets," "David Garrick."

KING'S HALL.—L., Harry Day Amusements; R. M., Mr. Robert Fisher.—Londrino, the magical comedian.

DUBLIN.

GAIETY THEATRE.—M., Mr. C. Hyland; Mus. D., Mr. W. S. Nabarro.—The Carl Rosa Opera Co. continues a successful season here.

THEATRE ROYAL HIPPODROME.—M., Mr. J. H. Hamilton; Mus. D., Mr. W. Gregory.—Starring here we have a return visit of Alan Brooke, in his American drama, "Dollars and Sense"; also here are Sternidale Bennett, "and a grand piano"; the Fishers, athletic scenic novelty; the Terry Twins, comedians; the Ingemanns, Danish clowns, with the musical hand saw; Ford and Abdous, eccentric steppers; Daily Rose, comedienne; and the Delcos, comedy jugglers.

EMPIRE THEATRE.—M., Mr. A. Armstrong; Mus. D., Mr. W. J. Mitchell.—An all-round excellent bill of fare is provided here this week, headed by Carl Brisson and the Wizard Sisters, Danish dancers, in their scena, "The Clown"; in addition, the Flying Potters, gymnasts; Les Rogers, musical and dancing act; Stanford and Allen, comedians; Agnes O'Kelly, contralto vocalist; Nellie Nora, instrumental act; and Frank Powell, comedian, complete.

ABBEY THEATRE.—M., Mr. Lennox Robinson; Mus. D., Dr. J. F. Larchet.—Mr. Lennox Robinson's latest play, "Crabbed Youth and Age," meets with instantaneous success here this week, the production being preceded by Brinsley MacNamara's play, "The Land for the People."

QUEEN'S.—M., Mr. J. L. O'Sullivan; Mus. D., Mr. S. Levenston.—The domestic drama "Home Sweet Home" is presented here, under the personal direction of Mr. Frank Dalton, and cast of well-known Dublin artists, including Messrs Tom Moran, Valentine Vousden, Leo Stamp, M. P. O'Flanagan, and Miss Dallas Yorke.

TIVOLI.—M., Mr. C. M. Jones; Mus. D., Mr. E. J. Taylor.—Topping a well-balanced variety bill here is the clever Continental juggler, "Felovis"; supporting turns include George Clarkson, character entertainer; Kith and Joan Dingley, dancers; Tom Bracewell; Ted Huxter, an original entertainer; Laird and Leydall, vocal and dancing speciality; and Dale and Williams, comedians, complete.

DUNDEE.

KING'S.—P., Dundee Theatres, Ltd.; M. D., and Licensee, Mr. W. Firth; D. & M., Mr. J. H. Oakden; Mus. D., Mr. Wm. Hartley.—The return visit of Mr. Robert Courtneidge's company, in "Paddy the Next Best Thing," met with an unqualified success on Monday, and a packed house enthusiastically showed its approval of the play. Miss Kathleen Drago brought an artistic completeness to her study of Paddy. The part of the General was successfully interpreted by Mr. Frank Adair; Laurence Blake was skilfully portrayed by Mr. Lester Matthews; and Miss Cicely Walper imbued the part of Eileen with many clever touches. Miss June Meredith was an imposing Gwendoline Carew; Miss Helen Clavering Craig and Miss Amy Bates, as the two dear old ladies O'Hara, gave clever impersonations; Mr. Wm. Morgan was a jovial Dr. Davy; Mr. F. J. McCormack was very engaging as Jack O'Hara; Mr. Herbert Carthcrne, amusing as Lord Sellaby; Mr. Richard Cowell, capital as the Irish servant Micky; and Miss Mary Lytton a pert domestic as Webb.

VICTORIA.—P., Mr. Robt. Saunders; G. M., Mr. W. H. Blackman.—This house (the old Gaiety Theatre), which, for the past few years, had been run as a picture theatre, reopened under new management as a theatre on Monday. The initial attraction was the second edition of the revue, "Find the Lady," presented by Harry Ray and Chas. Sutherland. The leading rôles were brilliantly filled by Harry Ray and Lillie Calden, who were ably seconded by the other members of the company.

PALLADIUM.—M., Mr. A. E. Pickup.—This week Mr. G. Whitley presents his Vanity Fair Concert Party, comprising several first-class artists, who appear in a varied and entertaining programme.

TIVOLI.—P., Mr. W. S Edward.—Vaudeville here by James Law and Six Supremes, in mirth, music, harmony, and dancing.

KINNAIRD.—P., Messrs. Hamilton Bros.; M., Mr. Victor Hamilton; Mus. D., Mr. Arthur Loseby.—The leading attraction here is Nazimova, in "Camille." The Kinnaird Orchestra, under the direction of Mr. Loseby, submits a delightful musical programme, while Mr. C. W. Saxby's selections on the orchestral organ constitute a pleasing interlude.

LA SCALA.—R. D. & M., Mr. A. G. Brown. — "Man—Woman—Marriage" is being presented here this week. The Scala Orchestra, under Mr. F. Routledge Bell's direction, contributes a well selected programme.

EASTBOURNE.

DEVONSHIRE PARK THEATRE. — L., Messrs. Murray King and Clark; G. M., Mr. Douglas Gordon; A. M., Mr. George E. Godwin; Mus. D., Mr. F. Seymour.—The Eastbourne Amateur Operatic and Dramatic Society in "The Will," "Weather or No," "Between the Soup and the Savoury," and "The School for Scandal."

PIER THEATRE.—M. & Sec., Mr. H. Owen Taylor; Mus. D., Mr. E. Pelgen.—Miss Sara Allgood and her company of Irish players in "Mixed Marriage." Preceded by "The Coiner."

ROYAL HIPPODROME. — M. D., Mr. Sidney W. Winter; M., Mr. H. Raymond; Mus. D., Mr. W. H. Ash.—P. T. Selbit presents "Sawing Through a Woman"; the Sisters Day Trio, in vaudeville titbits; John Warren, wizard and ventriloquist; Lowe and Loman, comedians; Bella and Morris, comedy couple; Mellin and Marlen, the schoolgirl and the tabby; Zanetto, juggler; and Phyllis Warde, soubrette.

DEVONSHIRE PARK.—M. & Sec., Mr. Edgar Allan Brown.—On Monday, Wednesday, and Saturday evenings, and symphony concert on Friday afternoon, the Eastbourne Municipal Orchestra, under the direction of Captain H. G. Amers, also the Eastbourne Choral Union in "Elizabethan Madrigals." The Lyric Quartette, Miss Dorothy Churton, violiniste; Miss Edith Churton, 'celliste; and Mr. Norman Notley, vocalist.

IN THE VAUDEVILLE PAVILION.—Mr. Charles Heslop's company in "Fancy Fair," including Mollie Milne, Dodo Slade, Gladys Sewell, John Carrodus, Edmund Galton, Reginald Crowe, and Leslie Vernon.

EDINBURGH.

LYCEUM.—M. D., Mr. F. W. Wyndham and Mr. Geo. T. Minshull; G. M., Mr. P. L. Howat; Mus. D., Mr. E. J. Rogers.—The D'Oyly Carte Opera Company began the second week of their present engagement here with "Trial by Jury" and "H.M.S. Pinafore." Both pieces received the charming and finished rendering inseparable from the company so long associated with the Gilbert and Sullivan operas. Mr. H. A. Lytton's Sir Joseph Porter is one of this admirable artist's finest impersonations, and Miss Bertha Lewis, Mr. Leo Sheffield, and the other clever members of the cast shared in the success of the representation. Mr. Harry Norris conducted with marked ability.

THEATRE ROYAL.—P., Messrs. Howard and Wyndham, Ltd.; L., Edinburgh Varieties, Ltd.; R. M., Mr. Fred Fulton; Mus. D., Mr. John P. Ross.—In continuance of the managerial policy of this house to present a light and sparkling entertainment, Mr. Harry Slingaby's revue, "Oh, Laugh!" is staged here. The injunction of the title is fully borne out by the audience, whose risible faculties are taxed to the utmost during the course of the play. Conspicuous in a capital cast are Ford and Lewis, Tom Maynard, Fred Payne, Millie Grey, Dorothy Pinhoe, Lily Maynard, and Tiller's Six Sparkling Belles, all of whom work well together for the enjoyment of the audiences.

KING'S.—P., King's Theatre Co., Ltd.; M. D., Mr. A. Stewart Cruikshank; G. M., Mr. John E. Masterton; Mus. D., Mr. A. Douglas Wilcox.—The success of that bright comedy, "Brown Sugar," on a previous visit has encouraged the management to bring back the play to Edinburgh. A delightful performance is given by the cast. Miss Eileen Beldon is charming as the erstwile chorus girl wedded into the nobility, Mr. Ivan Leslie makes a hit as the Earl of Knightsbridge, and the remaining members of the company contribute excellent studies of character, especial praise being due to Miss Winifred Oughton and Miss Adrienne Yates.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. C. B. Fountaine; Mus. D., Mr. Felix Burns.—"All in One," an entertainment full of song and humour, holds the stage here. A splendid company of artists, including Irene Shamrock, Prue Temple, Nixon Grey, an excellent singer; Jack Lane, the well-known comedian; Olga Morselli, an accomplished violinist; Vanwy Chard, an expressive vocalist; John Conan, Peter McSweeney, and Mme. Delambre's Table Circus, put animation and fun into the piece, which is heartily received by crowded audiences.

FOLKESTONE.

PLEASURE GARDENS.—G. M., Mr. Ewart C. Potter.—The London Musical Comedy Productions, Ltd., present "A Night Out."

GAINSBOROUGH.

KING'S THEATRE. — L., Mr. A. W. Hyde; G. M., Mr. G. T. Pawsey.—Dock Watson's American Georgia Minstrels and a variety company are here this week.

GLASGOW.

THEATRE ROYAL.—M. D.'s, Messrs. F. W. Wyndham and Geo. T. Minshull; B. M., Mr. Harry F. Ashton.—The second week of the British National Opera season opened on Monday with a very fine performance of "Aida." Principals, chorus, and orchestra were all alike good. On Tuesday the third novelty of the season was given—Offenbach's "Goldsmith of Toledo."

KING'S.—M. D.'s, Messrs. F. W. Wyndham and G. T. Minshull; B. M., Mr. H. McFarlane; Mus. D., Mr. A. Hoskins.—McDonald and Young's company, in "Mary," is meeting with approval on a return visit here.

ALHAMBRA LTD.—M. D.'s, Sir Alfred Butt and Mr. R. H. Gillespie; R. M., Mr. E. Crossley Taylor; Mus. D., Mr. Arthur E Godfrey.—The Wylie-Tate revue, "The Peep Show," is proving a most attractive entertainment. Mona Vivian is diverting, and has the able assistance of Mark Lupino, who dispenses humour in his breezy fashion. Others who help considerably are Ambrose Thorne, Reginald Sharland, Jean Allistone, Violet Doreen, May Morton, Mary Gibbs, Billy Quantrill, and the Wylie-Tate chorus.

OLYMPIA, LTD.—R. M., Mr. David Bowie; Mus. D., Mr. John Henderson.—Much pleasure is derived from the visit here of Fred Karno's "Mumming Birds."

(Continued on following page.)

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Continued from previous page.

which includes Tommy Russell as the Saucy Boy, and Edgar Cooke as the Inebriated Swell. Other turns are Flora Macdonald and Dalton Payne, great local favourites; The Hutchesons, a clever combination; Lewis Weston, musical speciality; Glady De Marr, chorus comedienne; Mark Rivers, burlesque comedian; and Hargadon and Coie, dancers and crosstalk comedians.

PAVILION.—M., Mr. J. Kirkpatrick; Mus. D., Mr. Howard Croft.—"Wild Oats," which comprises burlesque, revue, drama, vaudeville and opera is presented here by Jack B. Taylor, and T. Elder Hearn, with a specially strong company.

PRINCESS'S.—P., Mr. Rich. Waldon; A. M., Mr. Hugh Murdoch.—Mr and Mrs. Wm. Maclaren are here, with an admirable production of "The Sign of the Cross," in which they are supported by their principal company.

COLISEUM.—P., Moss' Empires, Ltd.; R. M., Mr. L. Lewis.—The ever popular Scotch revue, "Hooch Aye," is being presented here this week, and is meeting with great success. Jim Jessiman, the chief comedian, is a host in himself. In the cast are also Teddie Gibson and Harry Niblock.

METROPOLE, LTD.—M. D., Mr. Arthur Jefferson; G. M., Mr. John Walker.—Mr. Alfred E. Dodd's Dixie Minstrels are appearing in the revue, "Kentucky Days." This combination are well-known in Glasgow, having established a splendid reputation for mirth, melody, and harmony on previous visits.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George H. Richardson; A. M., Mr. Henry L. Bell; Mus. D., Mr. Henry Farmer.—Hedges Brothers and Jacobson, singers of ragtime melodies, achieve a conspicuous success; Scotch Kelly, the miniature comedian; Effie Mann, vocalist; the Billy Vardel Trio, in a comical comedy act; We Three, three ladies in an act entitled "Smiles and Styles"; and Robb Witton, featuring his latest successes, assisted by Florence Palmer.

GREENOCK.

KING'S THEATRE.—P. & M., Messrs. A. B. & J. J. Wright.—A revue, entitled "Itl Tiklm," or "Rip-Raps," forms the attraction here.

GRIMSBY.

PRINCE OF WALES THEATRE. — M. D., Coun. J. H. Curry; A. M., Mr. S. S. Hawdon; Mus. D., Mr. J. R. Bingley.—Mr. J. A. E. Malone's company is here in revivals of "The Merry Widow" and "Gipsy Love."

PALACE THEATRE. — M., Mr. Ernest Marler; A. M., Mr. Chas. Chapman; Mus. D., Mr. T. Stevens.—Prof. Raymond presents "Dahda the Goddess"; Maie Ash and Neville Delmar, in "A Busy Day"; Kemble and Morton, with a bike and a ladder; Fred Morris, baritone; Weynen, acrobat; Lily Denville, dancer; Lole and "Her," in musical sketch.

HALIFAX.

THEATRE ROYAL.—P., Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson; Mus. D., Mr. E. James.—The George Edwardes Company are making a return visit with "Sybil," which is presented by a strong company.

GRAND.—P., Northern Theatres Co., Ltd.; A. M., Mr. J. Hinton; Mus. D., Mr. L. Crabtree.—A variety bill here includes the Royal Gotham Quartette, Husan and Lady, with Eastern Wicks and Brocks' Crazy Cyclists.

PALACE.—P., Palace Theatre (Halifax), Ltd.; M., Mr. W. Stephenson; Mus. D., Mr. W. Davidson.—The Five Petleys head the bill here, while other contributors are Johnny Dundee, entertainer; Maple and May, the fellows with the goat; Denise and Jan, melody makers; James Edison, juggler; and Nancy Oldfield, soprano.

HANLEY.

ROYAL.—P., Potteries Theatre Co.; M. D., Mr. Albert Bulmer; M., Mr. Charles Bulmer; Mus. D., Mr. A. E. Widdock.—The management has given the Stoke-on-Trent Amateur Opera Company permission this week to present "Princess Caprice" for 6 nights and a matinée.

GRAND.—P., Grand Theatre, Ltd.; M., Mr. Harry J. Crane; Mus. D., Mr. Isaac H. Cartmell.—The bill includes Milton Hayes, in his attractive numbers; Johnson Clark and Hodge the Yokel, ventriloquists; and George Jackley, the indignant comedian. Also appearing are Barry Jephson and Mlle. Du Barri, the Anglo-French entertainers; Radford and Russell, in a musical speciality; Nellie Maguire, a Lancashire lass soprano; and the wonderful boy Ronald, a smart juggler.

HASTINGS.

GAIETY.—G. M., Mr. H. W. Rowland; R. M., Mr. C. E. Scutt.—Oswald Cray's No. 1 company in the dope play, "The Plaything of an Hour."

HUDDERSFIELD.

ROYAL.—D., Mr. Alfred Wareing; A. M., Mr. Leo Montgomery. — Matheson Lang's company opened here on Monday with "The Wandering Jew," with Murray Carrington as the Jew.

HIPPODROME.—Ps, Northern Theatres, Ltd.; G. M., Mr. Otto C. Culling; R. M., Mr. J. Alban Newton.—Cecil Barth is presenting here, twice nightly, the Scottish Players in the comedy "Hunky Dory."

PALACE. — P., Macnaghten Vaudeville Circuit, Ltd.; R. M., Mr. Alan Williams.—Here Muriel George and Ernest Butcher, in songs and duets, with Ethel Brigstock at the piano; Dan Leno, junr., comedian and dancer; Holloway and Austin, dances; Kitty Sinclair and Harry Dalva, dances; Dick Livesey, ventriloquist; Jack Stocks, comedian; and Maisie Ayling, in songs.

ILKESTON.

COLISEUM.—Maxwell Reilly presents "Skits," musical extravaganza.

IPSWICH.

HIPPODROME.—P., Mr. E. H. Bostock; M., Mr. R. Headry; Mus. D., Mr. Chas. Myder. — Wish Wynne, in character sketches (piano, Bernard Kitchen); Henry Fisher, trombonist; Will Judge, comedian; Carlieri Brothers, accordionists; Gertie Orchard, soprano vocalist; Conway and Leland, comedians; Willie Rouse, piano humorist; and the bioscope.

LYCEUM.—P., Mr. E. H. Bostock; M., Miss Edith Parkyn; Mus. D., Mr. H. Lewin Taylor.—J. Godded's company in "Polly With a Past."

JARROW.

KINO.—M., Mr. Percy Dawsone.—Horace Horner, the original upside down dancer, is appearing here, and pictures.

THEATRE ROYAL.—L., Mr. Hugh Robertson; M., Mr. J. D. Robertson.—F. Leslie Moreton and Guyton Heath are presenting here "Chu Chin Chow."

KEIGHLEY.

HIPPODROME.—L., Mr. Francis Laidler; M., Mr. J. Austin Walshaw; Mus. D., Mr. W. Lupton.—A particularly strong programme is provided here by The Monks of St. Bernard, in "Reminiscences"; Will Arley, comedy juggler; Jenny and Cecil Astley, entertainers; O'Shea Girls and Terry, dancers; Tina Paynola, mimic; Mike Grey and his comedy dog "Doolan"; and Claude Lester, comedian.

KENDAL.

ST. GEORGE'S THEATRE.—P., Mr. R. F. Chorley; B. M., Mr. J. W. Butler; Mus. D., Mr. T. B. Jackson.—Hall and Turn (with Petite Yvonne), comedy acrobatists; and pictures.

KETTERING.

COLISEUM. — P., Messrs. Thompson Bros.; G. M., Mr. Arthur Thompson; S. M., Mr T. Saines; M. D., Mr. W. Sturman.—Messrs. Howard, Stewart and Welsh's company is here in the plays "Not Fit to Marry" and "Maria Martin," and the musical comedy, "The Factory Lass."

HIPPODROME.—P., Messrs. Covington, Davis and Jeffery.—Dr. W. Bodie is here again.

LEEDS.

GRAND.—P., The Theatre and Opera House Co. (Leeds), Ltd.; M. D., Mr. John Hart; R. M., Mr. Wynn Miller; Mus. D., Mr. R. W. Watts.—George Edwardes' company are presenting for the first time here the musical farce, "Whirled Into Happiness," which had an excellent reception on Monday evening. A strong cast includes Mr. Joe Nightingale, Mr. Murray Pilkington, Mr. F. Pope Stamper, Miss Madge White, Miss Nellie Cozens, and Miss Margaret Campbell, in her original part. An excellent chorus and augmented orchestra is under the direction of Mr. Thos. M. Tunbridge.

ROYAL.—M. D., Mr. Francis Laidler; R. M., Mr. William Bayfield; Mus. D., Mr. Thomas Coomer.—"A Bill of Divorcement," presented by Dee Cee Tours, pays a return visit here with Miss Dorothy Manville (Sydney Fairfield) and Mr. Gordon McLeod (Hilary Fairfield) in the cast, which is unaltered. The play is preceded by a one-act comedy, 'Touch of Truth."

EMPIRE.—P., Moss' Empire, Ltd.; R. M., Mr. Jos. Nelson; Mus. D., Mr. Sam Ambler.—Harry Day's successful revue, "Crystals," is retained here a second week.

HIPPODROME.—P., The Variety Theatre Controlling Co.; R. M., Mr. Bertram Brown; Mus. D., Mr. Frank Bradsell.—A new production, "O! Lady O!" is presented here by the Anglo-South African Musical Productions, and provides an amusing and tuneful entertainment. Of the principals Eve Kelland and Arthur Rigby are prominent. Quite a feature of the show is Jimmy Clark and his South African Symphonators.

QUEEN'S.—M. D., Mr. Gilbert Payne; R. M., Mr. G. W. Ridley; Mus. D., Mr. R. J. Gibb-Seymour.—W. W. Ellis, by arrangement with Herbert Jay and Anthony Ellis, presents that capital farce, 'A Little Bit of Fluff." The cast includes Dundas Walker (Bertram Tully) and Maud Terry (Mamie Scott).

VARIETIES.—M. D., Mr. R. Woodthorpe Stead; R. M., Mr. Sam Jones; Mus. D., Mr. Herbert Holgate.—Tom Major presents "A Fantasy," in which he is excellently supported by Kitty Major, Eva Edge, Bert Brierley, and the Imperial X.L. Quartette.

LEICESTER.

ROYAL OPERA HOUSE.—Sole O., Mr. Milton Bode; B. M., Mr. W. R. King; Mus. D., Mr. Walter W. Waddington.—The D'Oyly Carte Opera Company are giving selections of Gilbert and Sullivan's operas, which are being exceedingly well received. "The Mikado" was presented on Monday evening in excellent style—the principals being well applauded for their efforts.

THEATRE ROYAL.—Sole L. & M., Mr. Milton Bode; B. M., Mr. W. R. King; Mus. D., Mr. John H. Vann.—The E. Hill-Mitchison's Repertory Company continue their popularity here, and as the attraction for the eleventh week of their stock season, "The Third Degree," is well staged and given by this company of well-known favourites, amongst whom are Miss Sadie Speight, Miss Monica Holmes, Miss Amy Gibson, Miss Violet Carlyle, Messrs. Bertram Oatee, Stanley W. Healey, A. Wilson Wynne, Ted Mooney, and George Walkley.

PALACE THEATRE, LTD.—C. & M. D., Sir Oswald Stoll; A. M., Mr. Trueman Towers; Asst. A. M., Mr. Thomas J. Phillips; Advt. M., Mr. C. R. Stephens; Mus. D., Mr. John W. Lowe.—A big show here is "The Man of Mystery" (De Biere), in an elaborate production of all that is fascinating in magical masterpieces, and is going well. Other excellent items are given by Datas, the memory man; Winifred O'Connor, soprano; Olivette, dancer; Niblo and Doris, comedy couple; and Jack Williams and Gracie Vicat, in "A Sister to Assist 'Er." Latest subjects are shown on the screen.

PAVILION THEATRE.—P., The Macnaghten Vaudeville Circuit, Ltd.; B. M., Mr. Joseph Lawrence; Mus. D., Mr. Fred Britcher.—"Buzz Along," presented by J. Edward Bleriot, is the title of an excellent revue, which is proving successful here. Sid Dooley and Bert Morland give some delightful comedy; Florence Guest, a pleasing contralto; Gracie Egrie, Ernie Shannon, Nat Roberts, Wee Toss, Bonnie Betty, and the La Belle Amour contribute various items which receive much applause.

LIVERPOOL.

ROYAL COURT.—M. D., Mr. F. W. Wyndham; A. M., Mr. Arthur Lawrence; Mus. D., Mr. Julien H. Wilson.—The Dee Cee Tours are presenting Galsworthy's fine play, "Loyalties," which on Monday evening was received with cordial approval. A delightful impersonation of Margaret Orme is given by Miss Anne Hyton; Ferdinand is capitally handled by Howieson Culff; Clapton Greene shows to advantage in the rôle of Captain Dancy; Miss Jane Millican does well as Mabel; and other well-held parts are those of General Canynge (Marcus Barron), Chas. Winsor (Mr. Bernard Merefield), and Lady Adela (Miss Phyllis Fabian).

SHAKESPEARE.—L. & M., Mr. W. W. Kelly; A. M., Mr. Herbert M. King; Mus. D., Mr. Sam Hague.—"Romance" is here again with a capable company, controlled by Messrs. Murray King and Clark. The fine acting of Miss Frances Dillon, in the part of Cavallini, earns for that actress due recognition, and she has worthy support from Mr. Henry C. Hewitt (Thomas Armstrong), Mr. Frank Lacy (Van Tuyl), Miss Mary Douglas (Susan Van Tuyl), Miss Nita Lacy (Signora Vannuci), Miss Harrietta Polini (Miss Armstrong), Mr. Enrico Confirti (Achille), and Vivienne Jefferies (Suzette).

PLAYHOUSE.—P., Liverpool Repertory Theatre Co., Ltd.; M. D., Mr. A. S. Pigott; A. M., Miss Carpenter.—Galsworthy's two plays, "The Sun" and "A Family Man," remain in the programme, public patronage being very satisfactory.

EMPIRE.—P., Moss' Empires, Ltd.; L. & M., Mr. George Manners.—A strong bill is being put forward here this week, included in it being Percy Honri, whose talented work with the concertina earns for him general applause; Sam Mayo, a great favourite in Liverpool, who introduces among his contributions "A Change for the Better," which provokes much laughter; Misquette and Maxly, expert acrobatic dancers; Pierce and Roslyn, with a capital musical turn; Duncan and Godfrey, who bring their new item, "Jenny Jones of Camberwell, South East"; Dan Whitley, the merry comedian; and Jack Riskett and Assistant, in a novel comedy sensation.

OLYMPIA.—P., Moss' Empires, Ltd.; L. & M., Mr. P. Cohen; Mus. D., Mr. Albert Moore.—The great D. W. Griffith's cinema picture, "Way Down East," is remaining for another week. It is being shown twice nightly, with three matinées.

HIPPODROME.—M. D., Mr. Charles Gulliver; L. & M., Mr. E. W. James; Mus. D., Mr. Frank Stokes.—Good business continues at this popular house by reason of the very attractive bills presented. In the current one are the names of Bert Errol and Co., with "Modes and Melodies," a capital turn, in which the clever female impersonator is supported by Ray Hartley as the dancer, with Gordon Stewart at the piano; Daisy Dormer, the favourite comedienne, who receives a cordial greeting; Clarkson Rose, the new star comedian, whose contributions please generally; the Eltzoff Troupe of Russian dancers, who are warmly applauded for their talented efforts; Ernie Mayne, as humorous as ever; Tom E. Finglass, the artistic coon delineator; Arthur Gilroy, whistler; and the Anserouls troupe of tumblers and acrobats.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. John Hitchins; Mus. D., Mr. Arthur Workman.—The programme here this week has the names of Joe Cohan and Anna Dorothy, comedy duo; Billy Riley, concertinist; Haywood and Hay, in character studies; Bros. Lloyd, musical entertainers and dancers; Lena Brown, comedienne and whistler; Chas. Falla, comedian; and Martyn and Florence, in the comedy novelty, "At the Tennis Court."

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker.—Haig Bros. and Ryan head the programme with some neat songs and comedy at the piano; Reg. Bolton and Marion Dawson have some clever comedy creations; Walter Niblo is a burlesque comedian and dancer of ability; Tom Gott proves very funny as "The Woman's Friend"; and Alex. Moe & Co. please with their "At Ten O'Clock To-morrow." Others in the list are the Langleys, with comedy gymnastic speciality; Mary, Leonard and Semon, Lilliputian wonders; and Rhoda Ring, vocalist.

LOUGHBOROUGH.

THEATRE ROYAL.—R. M. & Licensee, Mr. W. H. Deacon; Mus. D., Mr. A. W. Bennett.—The Great Morritt presents a mélange of magic, hypnotism, thought-reading (with the assistance of Mme. Beulah), &c.. The bill is completed by the vaudeville entertainment offered by the "Auto Suj-jesters." Lily Moore, comedienne; Doris Drewery, soubrette; Percy Martin, comedian; Bruce Meston, baritone; Syd H. Parsons, light comedian; and F. Brown at the ivories, complete the company.

LUTON.

GRAND.—P., Mr. E. Graham-Falcon; B. M., Mr. Walter O'Sullivan.—Carlton Fredericks presents "Little Babette."

MANCHESTER.

PRINCE'S THEATRE. — P., United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee; M. C., Mr. Chas. W. Chambers.—A strong attraction here is provided by Messrs. Owen Nares and B. A. Meyer's company, who are seen in the dramatic version of the much-discussed novel, "If Winter Comes." The play is followed with rapt attention, and the acting of Mr. Owen Nares as Mark Sabre and Miss Grace Lane as Mrs. Sabre, with the many other interesting personalities of the story, all efficiently and vividly embodied, commands unstinted appreciation. Excellent business is the result.

OPERA HOUSE.—P., Theatre Buildings, Ltd.; M. D., Mr. John Hart; A. M., Mr. W. Roberts-Marshall; Asst. A. M., Mr. Norman H. Roscoe.—Mr. Lionel Bute's company are appearing here in the sensational drama "The Sign on the Door." The tense moments of the play are finely presented, and the Gladys Cooper rôle of Ann Hunniwell, afterwards Mrs. Lafe Regan, has an admirable exponent in Miss Margaret Swallow. Mr. Denis J. Hogan as Regan, Mr. D. A. Clarke-Smith as Frank Devereux, Miss Dolly Stevens as Helen, and Miss Phyllis Rogers as Marjorie Blake, are also outstanding figures in an admirable cast. The drama is of enthralling interest.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. J. Persich; M. C., Mr. Dick Hardwick.—Miss Hetty King is always a popular turn here, and her clever songs are giving considerable pleasure to good houses this week. Julian Rose, the Hebrew entertainer, is also a powerful attraction; Phil and Phlora contribute a refined and tasteful dancing act, which is greatly applauded; Kenneth Maclane submits enjoyable Scottish humour; the Kenna Brothers have a good comedy act; the Davos are unique entertainers; and the Imperial Trio, who are featured at the bottom of the bill, give an excellent vocal act.

OSBORNE THEATRE. — P., Messrs. Broadhead and Son; A. M., Mr. Robert Sharples; M. C., Mr. R. C. Clarke.—The appearance of the Elliott Savonas here in their scena, "The Garden of Harmony," lends distinction to a good all-round bill; Billy and Doris Harley, in "Bits and Pieces," give a capital show; Tom Fox's comedy is enjoyable; and other good turns are Clarke and Brenton, the Skipper and the Mate; Barnes Brothers and Watson, comedy jugglers; Flo Dixie, male impersonator; and Arthur James, acrobat and dancer.

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Rex Sugden.—Mr. Thos. F. Convery presents here a bright revue, entitled "Cheerful Days," comprising five entertaining scenes, and employing a powerful cast, headed by Albert Burdon and Bud Richie, with specialities by Convery's Eight Dainty Rosebuds.

KING'S, LONGSIGHT. — P., Messrs. Broadhead and Son; A. M., Mr. George Steel; M. C., Mr. Chas. H. Bayley.—Hickey's Circus and Wild West show, continuing its round of the local circuit, is appearing successfully here this week. The array of talent employed comprises capital business by Barry Barnes, a comedian with a voice; the Colorado Troupe of stock-whip and rope experts; W. De Troit, novelty juggler; Anora and Denver, in a comedy table act; the Two Appolos, in pot-pourri; and Rex and Hedges, in a burlesque, "The New Recruit."

PALACE.—M. D., Mr. Alan Young; M. and Set., Mr. Jack Hewitt; Asst. M., Mr. Douglas Bush; Mus. D., Mr. T. Wrathmall.—A big attraction here is that excellent revue, "Pot Luck," well-presented by Messrs Andre Charlot and Paul Murray. It is a fine show, plenty of good comedy and catchy numbers. A strong cast features Cicely Courtneidge and Jack Hulbert.

HIPPODROME.—M. D., Sir Oswald Stoll; R. M., Mr. Bertram Jles; Asst. M., Mr. H. Hodgkinson; Advt. M., Mr. D. Forbes-Winslow; Mus. D., Mr. W. Hague.—A splendid bill here includes the clever and versatile Ethel Levey, who is accorded a fine reception. Other attractive turns are the Griffiths Brothers and Miss Lutie; Joe Boganny and company, in "Schooldays"; Tom Payne and Vera Hilliard, in burlesque; A. C. Astor; Rolf Slater, comedian; and Mart and Pep, entertainers.

HULME HIPPODROME.—P., Messrs. Broadhead and Son; G. M., Mr. H. Winstanley; A. M., Mr. H. Boyle.—A capital revue, "Patches," is playing to good houses here this week.

NEWCASTLE.

ROYAL.—L., Robert Arthur Theatres Co., Ltd.; M. D., Mr. F. W. Wyndham; G. M., Mr. G. T. Minshull; R. M., Mr. Wm. Whitehead.—The ever popular farcical comedy, "The Private Secretary," is here again, and the play continues to draw excellent attendances. Mr. Arthur Statham does splendidly as the Rev. Robert Spalding, and as Cattermole, Mr. William Matthews is excellent. Others in the cast are Mr. Robert Chester, Mr. Stanley Lloyd, Mr. Alan Cotter, Mr. J. C. Marsland, Mr. W. Blythorne, Mr. Edgar McEwen, and the Misses Molly Williams, Vera Kean, Margaret Tueski, and Sylvia Graham.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. Leonard Dalrymple.—Miss Dorothy Ward, a prime favourite here, charms with her newest successes; Shaun Glenville never fails to elicit roars of laughter; and Tom D. Newall, the clever "dame" comedian, is also mirth-provoking. Adding to the pleasure are J. H. Scotland, in humorous songs; the Bel-Air Trio, speciality act; Mooney and Holbein, in "Give Me the Book"; and the Raythers, hand balancers.

HIPPODROME.—L., Variety Theatres Controlling Co., Ltd.; M. D., Sir Charles Gulliver; G. M., Mr. W. H. Bebby.—Harry Day is presenting here the sparkling revue, "Rockets," to large and appreciative audiences. The cast is a sound one, with Joe. Alexandre, Cyril Dunn, and Miss Nellie Turner particularly prominent.

PALACE.—L., Palace Theatre (Newcastle) Co., Ltd.; M. D., Coun. T. W. Rowe; M., Mr. E. Naylor.—"It," a pleasing musical comedy burlesque, is the attraction here. Prominent in Gar Kiddie's company are Mme. Sara Williams and Nor Kiddie.

JESMOND PAVILION.—The "Charade" Concert Party entered on Monday upon the second week of a month and a half's stay here. They are proving highly popular. The artistes are: Felgate King, Douglas Steward, Elsie Mayfair, Molly Stoll, James Craig, Sydney Wilson, Edith Ashby, and the Mayfair Quartette.

NORTH SHIELDS.

THEATRE ROYAL.—P., The Theatre Royal (North Shields), Ltd.; M. D., Mr. Horace Lee; A. M., Mr. Sydney Hellyer; Mus. D., Mr. John Sutherland.—Walter Ford, comedian; Jim Elliott, singer, whistler, and dancer; The Mellverns, dancers; Sidney Graham, entertainer; Revill and Syd comedy entertainers; and Peakman and Zella, in juggling act.

NORWICH.

THEATRE ROYAL. — L., Messrs. Bostock & Fitt; M., Mr. Hy. Furnival.—J. H. Shaw & Co., in "The Quaker Girl."

HIPPODROME.—P., Messrs. Bostock & Fitt.—Messrs. Lyon & Kirby present the revue, "Bunkered."

THATCHED PICTURE HOUSE.—P., Bond & Sons; M., Mr. G. Starkey.—Foster Richardson, Elsa Cameron.

NOTTINGHAM.

THEATRE ROYAL.—L., Robert Arthur Theatres, Ltd.; M. D., Mr. F. W. Wyndham; R. M., Mr. J. H. Ferguson; Mus. D., Mr. John Armstrong.—The charming musical play "Gabrielle" is delighting audiences here. Miss Doreen Langton makes a vivacious exponent of Gabrielle, singing and acting with engaging ability; Mr. Harold E. Pearce displays effective vocalisation as Count Felix; Mr. Cecil Stock neatly embodies Baron Henri; Miss Babs Farren supplies a spirited interpretation of Pauline Vernier; and Miss Mabel Munro develops the part of Denise de Verley with commendable expression; Mr. Jimmy Godden contributes to the fun as Baron de Bocuff, and substantial help comes from Miss Gwen Clifford, Miss Kathleen Coleridge, Mr. Charles Desmund, and Mr. Dick Webb.

REPERTORY THEATRE. — L., Mrs. Edward Compton; M., Misses Viola and Ellen Compton; D., Mr. W. G. Fay; R. M., Mr. Leonard Wright; Mus. D., Mr. H. Harrington.—A great attraction, in the visit of Miss Viola Tree, brought a crowded house on Monday to see her in the comedy "Too Much Money." As Annabel Broadley Miss Tree shows her delightful comedy talent, and her distinguished work elicited enthusiastic plaudits. Mr. Frank Esmond crisply and cleverly outlined Thomas Broadley, and Mr. William Black gave a characteristic study of the self-made millionaire, Mr. Corbal. Capital aid was rendered by Miss Sylvia Bowen, Miss Laura Mills, Miss Alice Mansfield, Mr. Philip Reeves, Mr. Henry Carlisle, and Mr. T. G. Bailey.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. Arthur H. Williams; Mus. D., Mr. Charles Wyndham.—The first production of the farce "King Solomon, Junr.," was given on Monday by Fred Duprez and Co. The merry cross-talk of Gilday and Fox is a sure source of amusement; the playing and juggling with banjos by Franco Piper gains warm applause; Frank Varney and Teddie Butt add largely to the mirth; statue building, by the Three Equals, is cleverly done; and Mutt and Jeff contribute a humorous turn.

HIPPODROME.—P., Nottingham Hippodrome, Ltd.; R. M., Mr. F. Dudman Bromwich; Mus. D., Mr. Horace Watson.—Immaculate in dress and debonair in manner, George Lashwood is always interesting and entertaining; Maraso, a harpist of skill and artistic expression; and Socoloba, a dancer of exceptional merit, are accorded an enthusiastic welcome. A charming and cultured vocalist is here in Bessie Slaughter, and capital items are rendered by Juliet and Pierro, entertainers; O'Malley and Tolley, comedians; Alf. James Holt, comedian; and The Four Ideals, speciality dancers.

OLDHAM.

GRAND.—P., Oldham Empire Theatre of Varieties Co.; G. M., Mr. E. Dottridge; A. M., Mr. Chas. Bush.—The George Edwardes' company present "The Lady of the Rose," with Ethel Erskine, Harold Thorley, George Veltaire, Harry Rousby, and a strong cast and full chorus.

PALACE.—P., The Oldham Empire Theatre of Varieties Co.; G. M., Mr. E. Dottridge; A. M., Mr. H. Kilrow.—Mackford's Mysterious Clock, a marvel of ingenuity; Lohse and Sterling, in "Frolicsome Frolics"; Jack Barty, the burly burlesquer; the Three Nitos, comedy acrobats; Edward Victor, the magic of the hands; Tom Lee, with and without a piano; Billy Bristow, the footlight footologist; and the Palace pictures.

ROYAL.—P., The Oldham Empire Theatre of Varieties Co.; G. M., Mr. E. Dottridge; A. M., Mr. Milton Reed.—The Millane Stock Co. present "Little Phil's Mother," with Florence Churchill, John S. Millward and full company.

OXFORD.

NEW THEATRE.—P., Oxford Theatre Co., Ltd.; M. D., Mr. S. C. Dorrill; Asst. M. & S., Mr. W. F. Smith; Mus. D., Mr. C. F. Trevor.—The Royal Carl Rosa Opera Company are paying a week's visit here, with matinée on Saturday. The repertoire includes "Carmen," "Cavalleria Rusticana," "Pagliacci," &c. Among the artists appearing are Misses Doris Woodall, Eva Turner, Gladys Parr, Maude Neilson, and Mr. John Perry.

PAISLEY.

THEATRE.—Sole P., Mr. E. H. Bostock; M., Mr. Harry W. Pinchon; Mus. D., Mr. Bert W. Stephens.—Mr. W. W. Kelly's company is presenting the historical play, "A Royal Divorce"

RINK PICTURE AND VARIETY PALACE.—Sole P., Mr. E. H. Bostock; M., Mr. Richard Lever; Mus. D., Mrs. W. Sowerby.—Kranton, in a musical burlesque; Mlle. Olga, in a dance scena; and pictures.

PENTRE.

GRAND.—P. and M., Mr W. E. Willis.—Heading a capital variety bill of fare is Harry Shiels, ably supported by Miss Nora Harrington, in the sketch, "Bill In a Fix," an episode of the German-Dutch Frontier, 1916. Other good turns are The Cymraes, the versatile pair; Miss Molly West, soprano vocalist; Roy and Lancaster, in a pot-pourri act; Jaap-van-Loren, the jolly Dutchman, on the slack wire; George Bernard, in character cameos; and Woodward and Page, comedy trick cyclists.

PLYMOUTH.

THEATRE ROYAL.—M. D., Mr. Jas. Glover; R. M., Mr. W. F. Crowe.—Mr. Robert Courtneidge's company in Shakespearean festival. "Hamlet," "Merchant of Venice," "Taming of the Shrew," "As You Like It," "A Comedy of Errors," and "Twelfth Night," are being presented, as well as "The Bells." The principals are Mr. Henry Baynton, Miss Rosaline Courtneidge, and Hon. Alice de Gray.

REPERTORY THEATRE.—L., Messrs. King and Parry. — "Wheels Within Wheels," by R. C. Carton. Miss Gwendolen Verschoyle played Hon. Mrs. Onslow Bulmer, and Miss Frances Waring and Miss Mabel Edwards are cast for the maiden aunt and young wife. Lord Eric Chantrell is played by Mr. Bernard Copping, and the complacent Sir Philip Curtoys by Mr. Eric Morden, the conceited and mean-minded James Blagdon by Mr. Alfred Brandon, and the fashionable roué, Egerton Vartrey, by Mr. Noel Morris.

GRAND THEATRE.—P., Messrs. King and Parry.—"Talk to Yourself."

PALACE THEATRE.—G. M., Mr. G. E. Prance.—Musical comedy, "The Lucky Bean." Bobbie Roberts heads the company.

DEVONPORT HIPPODROME.—G. M., Mr. Fredk. Pitt.—Revue, "Jingles." A powerful cast, and a good chorus and orchestra under Harry Drew.

READING.

COUNTY.—P., Mr. Milton Bode.—Messrs. Grossmith and Malone present "Sally."

PALACE.—M. D., Mr. W. G. Watson; M., Mr. H. E. Burridge; Mus. D., Mr. W. Morgan. — Julius Darewski presents "Listening In," in fifteen radios, including in the cast Herman Darewski, M'Lita Dolores, and Will Hay.

ROCHDALE.

THEATRE ROYAL.—P., The Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson; G. M., Mr. Otto C. Culling; R. M., Mr. Norman M. Robinson.—Charles Macdona this week presents the Macdona Players in Sir J. M. Barrie's play, "Quality Street." Among those who won hearty applause for their clever characters are Alice Bowes as Miss Phœbe Throssel, Oliver Johnston as Valentine Brown, and Foger Williams as Ensign Blades.

ROYAL HIPPODROME.—P., Jackson's Amusements, Ltd.; M., Mr. Jas. Jackson.—A capital variety company includes Haydn Wood, violinist, and Dorothy Court, vocalist; the Lancashire Players, in "Money for Nowt"; Aito, Japanese entertainer; Gwynne Williams, Welsh tenor; Corvet and Verena, dancers; Narayan, on the slippery pole; and Arthur and Lawrence Anarto, in the burlesque, "Paint and Politics."

EMPIRE HALL.—P., Jackson's Amusements, Ltd.; M., Mr. Albert Jones.—The varieties are provided by Rejane and Betty, singers and dancers.

RUGBY.

PRINCE OF WALES THEATRE.—P., Mr. Arthur Carlton, C.B.E.; R. M., Mr. Wm. Baldwin.—Grenville and Silverton present "A Bill of Divorcement," the excellent company including Enid Erle as Sidney Fairfield, and Chas. Mortimer as Hilary Fairfield.

SALFORD.

PALACE.—P., Salford Palace, Ltd.; M. D., Mr. H. D. Moorhouse; R. M., Mr. Geo. Brelsford.—Will Dalton offers the ace of revues, "Heads or Tails."

ROYAL HIPPO.—P., Mr. W. H. Broadhead & Son; R. M., Mr. Fred Bernardo.—Pictures, Go-as-you-Please competition, also vaudeville entertainers, Joyce Lyn, comedienne; Baker and Raymond, xylophone wonders.

SCARBOROUGH.

GRAND OPERA HOUSE.—P., Empire (Wakefield), Ltd.; M., Mr. G. H. Hawkins.—Second week of Hamilton Deane and Co. Monday, Tuesday, and Wednesday in "When We Were Twenty-one," and Thursday, Friday, and Saturday in "The Man From Toronto."

THEATRE ROYAL.—L. & M., Mr. Matthew Glenville.—Albert Sember and Co. in "The Manxman."

SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M. & T., Mr. J. E. B. Beaumont; Asst. M., Mr. T. C. Hickson.—Lovers of high-class dramatic fare have a rich treat provided here this week in the visit of Sir John Martin Harvey and Miss N. De Silva, who had a most enthusiastic reception from a large audience on Monday night, when "The Breed of the Treshams" was presented. Sir Martin Harvey and Miss N. De Silva, as Lieut. Keresby (The Rat) and Batty, respectively, shared the chief honours, and were well supported by a first-class company. The week's programme includes "A Cigarette Maker's Romance," "The Only Way," "The Burgomaster of Stilemonde," and "David Garrick." All the plays are staged with every attention to detail.

THEATRE ROYAL.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont; A. M., Mr. Maurice Mahony.—Miss Gladys Cooper's London success, "The Naughty Wife," is presented by Messrs. Macdonald and Young. Miss Honor Byrne and Mr. Vernon Sylvaine play leading parts, well supported by Misses Grace White, Bertha Northam, Messrs. George Kersley, Frank Rex, George Hudson, and R. Steuart West.

EMPIRE, LTD.—M. D., Mr. R. H. Gillespie; R. M., Mr. R. Sidebotham; Asst. M., Mr. A. E. Story; Mus. D., Mr. B. A. Hannah.—A unique exhibition of graceful diving is given by Winston's Water Lions and Diving Nymphs; an artistical musical treat is given by the Gresham Singers, in harmonious selections; Nellie Wigley is a sprightly and popular comedienne; Ben Osborne and Nellie Perryer, in comedy sketch, "Seeing the Show"; Finlay Dunn a smart piano comedian; Los-Olaf, dancing act; and the Apollo Trio, described as a "novelty in bronze mythological art."

HIPPODROME, LTD.—R. M., Mr. H. C. Savage; Asst. M., Mr. Leonard P. Wright; Mus. D., Mr. W. Bingley.—Mr. Lew Lake presents "Jack Of All Trades," described as a "naval melo-dramusical affair," in which plenty of fun, pleasing dancing, and tuneful music are a feature. At the head of a good company are Bob Stevens, Frank Harwood, and Nancy Lorrison, supported by Louie Hunter, Arthur Le Clerq, the Nelsonian Quartette, Wallace Orton's Boys, Leo Cud's Jazz Band, May McGuffin's Girls, Jack Thomas, Chas. James, T. Arthur Ellis, Chas. Stevens, Harry Stevenson, Leonard Maxwell, and W. Haines-Allbutt. Orchestra under the direction of Mr. Penyston-Miles.

SMETHWICK.

COLISEUM.—L., Mr. E. Hewitson; M., Mr. H. Bowers.—Harry Jay, the unusual comedian, provides much laughter; and Trixie Kay, in various character studies, scores a big success; and pictures complete the bill.

SOUTHAMPTON.

GRAND THEATRE.—R. M., Mr. Arthur Weston.—Cecile Barclay and Rupert Lister in the comedy "The Great Adventure."

PALACE.—R. M., Mr. Harry Taylor.—Varieties by Lily Morris, the popular comedienne; Arthur Ackerman and Jenny Wynne, in old English songs; Florence Yaymen, in character impressions; Eileen and Marjorie, in tumbles; Mark Stuart, comedian; Megan Broth

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PLAYS.

AFGAR.—Nov. 13, Empire, Islington; 20, Hippo., Lewisham.
*ALLINGTON-CHARSLEY OPERA CO.—Nov. 13, T.R., Bolton; 20, T.R., Hyde.
*ARCADIANS, THE. — Nov. 20, Opera House, Manchester.
*BAT, THE. — Nov. 13, Hippo., Golders Green; 20, New, Cardiff.
*BAYNTON (HENRY) CO.—Nov. 13, T.R., Plymouth; 20, Shakespeare, Liverpool.
*BEGGAR'S OPERA, THE (BLUE). — Nov. 13, Preston; 20, New Brighton.
*BEGGAR'S OPERA, THE (RED). — Nov. 13, His Majesty's, Aberdeen; 20, King's, Dundee.
*BELLE OF NEW YORK.—Nov. 13, Abergavenny and Hereford; 20, Playhouse, Cardiff.
*BENSON (F.-R.) CO.—Nov. 13, Royalty, Chester; 20, St. George's, Kendal.
*BETTY (MACDONALD AND YOUNG). —Nov. 13, T.R., Guildford; 20, O.H., Tunbridge Wells.
*BILL OF DIVORCEMENT (DEE GEE TOURS).—Nov. 13, T.R., Leeds; 20, H.M.T., Carlisle.
*BILL OF DIVORCEMENT (J. BANNISTER HOWARD).—Nov. 13, New Boston (3), Hippo., Selby (3); 20, T.R., Worcester.
BLOOD AND SAND.—Nov. 13, T.R., Birmingham; 20, T.R., Birmingham.
BRITISH NATIONAL OPERA CO.—Nov. 13, T.R., Glasgow; 20, King's, Edinburgh.
BROKEN MELODY.—Nov. 20, T.R., Norwich.
*BROWN SUGAR. — Nov. 13, King's, Edinburgh.
*BULL-DOG DRUMMOND (BLUE).—Nov. 20, Court, Warrington.
*BULLDOG DRUMMOND (RED). — Nov. 13, Ashton-under-Lyne; 20, Stockport.
*BULL-DOG DRUMMOND (WHITE).—Nov. 13, Olympia, Shoreditch; 20, Eastham.
*CARL ROSA OPERA CO.—Nov. 20, Hippodrome, Birkenhead.
CASE OF DIAMONDS.—Nov. 13, Wimbledon Theatre, S.W.; 20, Grand, Cheltenham.
CHALLENOR (BROMLEY) REP. CO.—Nov. 13, W.G., New Brighton; 20, T.R., Blackburn.
*CHARLEY'S AUNT.—Nov. 13, Palace, Frome (3), Palace, Stroud (3); 20, Lyceum, Taunton (3).
*CHU CHIN CHOW.—Nov. 13, T.R., Jarrow; 20, Darlington.
*CLOTHES AND THE WOMAN. — Nov. 13, Alex., Stoke Newington; 20, T.R., Bournemouth.
COMIN' THRO' THE RYE.—Nov. 13, Boro' Stratford.
*COUNTRY GIRL.—Nov. 13, T.R., Norwich.
CURSE OF MARRIAGE.—Nov. 13, Collins', Islington, N.
DEANE (HAMILTON) CO.—Nov. 13, Grand O.H., Scarborough; 20, Grand O.H., Scarborough.
*DENVILLE (ALFRED) REPERTOIRE CO. — (Yellow) Pavilion, Chorley; (White) Victoria O.H., Burnley; (Brown) Hippo., Wallasey; (Grey) Coliseum, Belfast; (Purple) Pavilion, Southport; (Blue) T.R., Dewsbury.
*DOBELL (W. L.) REP. CO.—Nov. 13, O.H., Londonderry; 20, T.H. Curragh.
*DOLLAR PRINCESS. — Nov. 13, Her Majesty's, Carlisle; 20, Royalty, Barrow-in-Furness.
DORAN (CHARLES) SHAKESPEAREAN. —Nov. 13, T.R., Bournemouth; 20, Grand, Croydon.
*D'OYLY CARTE OPERA CO.—Nov. 13, Lyceum, Edinburgh.
*D'OYLY CARTE OPERA CO. (NEW).—Nov. 13, Opera House, Leicester.
*DUNSTAN SHAKESPEAREAN CO. — Nov. 13, O.H., Dunfermline; 20, New T.R., Inverness.
EASTERN LOVE.—Nov. 13, Cambridge, Spennymoor; 20, T.R., Aston.
*EDGE O' BEYOND (J. BANNISTER HOWARD'S NORTH CO.).—Nov. 13, P.O.W., Rugby; 20, T.R., Worcester.
*ELIZA COMES TO STAY. — Nov. 20, County, Reading.
*FAITHFUL HEART, THE.—Nov. 13, Grand, Croydon; 20, Boro', Stratford.
FAMOUS PLAYERS REPERTOIRE CO.—Nov. 13, Workmen's Hall, Ogmore Vale; 20, Empire, Aberdare.
FIND THE LADY.—Nov. 13, Victoria, Dundee.
*FORBES ROBERTSON (FRANK) CO.—Nov. 13, Stockport; 20, Ashton-u.-Lyne.
*GABRIELLE.—Nov. 13, T.R., Nottingham; 20, New, Cardiff.
*GIPSY PRINCESS, THE (IMESON).—Nov. 13, Court, Warrington; 20, P.O.W., Grimsby.
*GIPSY PRINCESS (MACDONALD AND YOUNG).—Nov. 13, T.R., Inverness; 20, Arbroath (3), Stirling (3).
*GIPSY PRINCESS (WILSON MORGAN CO.).—Nov. 13, Grand, Hull; 20, O.H., Belfast.
*GIRL WHO WOULDN'T MARRY, THE.—Nov. 20, Collins's, Islington.
*GREAT ADVENTURE, THE.—Nov. 13, Grand, Southampton.
*HEART OF A CHILD.—Nov. 13, Alex., Hull.
HOUSE FULL.—Nov. 13, Hippo., Putney.
*HUNKY DORY.—Nov. 13, Hippo., Huddersfield.
*IF FOUR WALLS TOLD (MACDONALD AND YOUNG).—Nov. 13, Grand, Swansea; 20, Grand, Southampton.
*IF WINTER COMES.—Nov. 13, Prince's, Manchester; 20, T.R., Newcastle.
IMPERIAL LIGHT OPERA CO.—Nov. 13, Gaiety, Methil; 20, Pav., Dumbarton.
INCORRIGIBLE, THE.—Nov. 13, Theatre Royal, York.
*JEFFERSONS, THE.—Nov. 13, Hippo., Wednesbury; 20, O.H., Southport.
KIDDIE O' MINE. — Nov. 13, Hippo., Bury.
*KISSING-TIME. — Nov. 13, Richmond; 20, T.R., Bath.
*KNAVE OF DIAMONDS (D. MEYER). —Nov. 13, Grand, Wolverhampton; 20, Court, Wigan.
*LADY OF THE ROSE (NO. 1).—Nov. 13, O.H., Middlesbrough; 20, Court, Liverpool.
*LADY OF THE ROSE (NO. 2).—Nov. 13, Grand, Oldham; 20, Prince's, Bristol.
*LADY OF THE ROSE (NO. 3).—Nov. 13, O.H., Burton; 20, O.H., Dudley.
*LASS O' LAUGHTER.—Nov. 13, New, Cardiff; 20, Lyceum, Sheffield.
*LASS O' LAUGHTER.—Nov. 13, O.H., Northampton.
LAWRENCE (LEONARD) REP. CO.—Nov. 13, Hippo., Dover.
*LILAC DOMINO, THE.—Nov. 13, South Shields; 20, Empire, West Hartlepool.
LITTLE BABETTE. — Nov. 13, Theatre, Luton.
*LITTLE BIDDY O'FARRELL.—Nov. 13, Emp., West Bromwich.
*LITTLE BIT OF FLUFF (W. W. ELLIS).—Nov. 13, Queen's, Leeds; 20, Leamington.
*LLOYD (FREDERICK G.) OPERA CO.).—Nov. 13, O.H., Tunbridge Wells; 20, Gaiety, Hastings.
*LOYALTIES.—Nov. 13, Court, Liverpool; 20, Grand, Leeds.
*LOYALTIES (MANNERING).—Nov. 13, W.P., Brighton; 20, T.R., Guildford.
*MAID OF THE MOUNTAINS (MACDONALD AND YOUNG). — Nov. 13, Ambassador's, Southend; 20, T.R., Chatham.
*MARTIN-HARVEY (SIR JOHN) CO.—Nov. 13, Lyceum, Sheffield; 20, Prince's, Bradford.
*MARY (BUTT AND MACDONALD AND YOUNG).—Nov. 13, King's, Glasgow; 20, Artillery, Woolwich.
MIXED MARRIAGE.—Nov. 13, The Pier, Eastbourne; 20, T.R., Rochdale.
MORMON'S BRIDE. — Nov. 20, Grand, Abingdon.
*MORMON'S FAVOURITE WIFE.—Nov. 13, Collins's, Islington.
*MR. WU.—Nov. 13, Artillery, Woolwich; 20, Hip., Newcastle.
*MYSTERY MAN, THE.—Nov. 13, Hippo., Boscombe; 20, Hippo., Southampton.
*NAUGHTY WIFE.—Nov. 13, T.R., Sheffield; 20, Lyceum, Ipswich.
NEILSON (MISS JULIA) AND TERRY (MR. FRED) CO.—Nov. 13, Princes, Bristol; 20, T.R., Brighton.
NEILSON-TERRY (MISS PHYLLIS) AND CO.—Nov. 13, Playhouse, Cardiff; 20, P.O.W., Birmingham.
*NEW WIVES FOR OLD. — Nov. 13, W.G., New Brighton.
*NIGHT CAP, THE.—Nov. 20, Hippo., Richmond.
*NIGHT OUT (GROSSMITH AND MALONE).—Nov. 13, T.R., Portsmouth; 20, T.R., Nottingham.
*NIGHT OUT, A.—Nov. 13, Pleasure Gardens, Folkestone; 20, T.R., Nottingham.
*NOTHING BUT THE TRUTH.—Nov. 13, New T.R., Castleford; 20, Victoria Hall, Sunderland.
*O'MARA OPERA CO.—Nov. 13, Court, Wigan.
OTHER PEOPLE'S WORRIES.—Nov. 20, T.R., Bolton.
*PADDY THE NEXT BEST THING.—Nov. 13, Prince's, Bradford.
*PADDY THE NEXT BEST THING.—Nov. 13, O.H., Cheltenham; 20, New Cambridge.
*PADDY THE NEXT BEST THING.—Nov. 20, Metropole, Bootle.
*PARTNERS, THE. — Nov. 13, Hippo., Wednesbury.
PHILLIPS (H. B.) OPERA CO.—Nov. 13, Hippo., Balham; 20, Hippo., Balham.
*PLAYTHING OF AN HOUR.—Nov. 13, Gaiety, Hastings; 20, W.G., Folkestone.
*PRIVATE SECRETARY.—Nov. 13, T.R., Newcastle; 20, Emp., West Bromwich.
*QUALITY STREET. — Nov. 13, T.R., Rochdale; 20, Prince's, Manchester.
*QUARANTINE.—Nov. 13, O.H., Southport; 20, Palace, Westcliff.
RIDDING (JOHN) OPERA CO.—Nov. 13, Metro., Bootle.
*ROMANCE.—Nov. 13, Shakespeare, Liverpool; 20, Hippo., Keighley.
ROYAL DIVORCE, A. — Nov. 13, T.R., Norwich.
*ROTTERS, THE. — Nov. 13, Empire, Penge; 20, Hippo., Woolwich.
*SALLY (GROSSMITH AND MALONE). —Nov. 13, T.R., Brighton; 20, T.R., Plymouth.
*SALLY (MORETON AND HEATH).—Nov. 13, County, Reading; 20, Palace, Maidstone.
SALLY IN SOCIETY. — Nov. 13, T.R., Aston.
*SEVEN NIGHTS IN LONDON.—Nov. 13, Hippo., Willesden.
SIGN OF THE CROSS.—Nov. 13, Princess's, Glasgow; 20, Her Maj., Aberdeen.
*SIGN ON THE DOOR (BLUE).—Nov. 13, Manchester; 20, Hull.
*SIGN ON THE DOOR (RED).—Nov. 13, New, Cambridge; 20, T.R., Rochdale.
*SIMPLE SIMON'S BABY. — Nov. 13, O.H., Wakefield.
*SYBIL.—Nov. 13, T.R., Halifax; 20, St Helens.
*SYBIL.—Nov. 13, T.R., Bath.
TAKE A REST.—Nov. 13, Hippo., Hamilton.
THANK YOU, PHILLIPS!—Nov. 13, St Albans; 20, Hippo., Margate.
THREE WISE FOOLS.—Nov. 20, W.P., Brighton.
*TONS OF MONEY (BLUE).—Nov. 13, P.O.W., Birmingham; 20, Lyceum, Newport.
*TONS OF MONEY (RED). — Nov. 13, Victoria Hall, Sunderland; 20, Grand, W. Hartlepool.
*TONS OF MONEY (WHITE).—Nov. 13, T.R., King's Lynn; 20, T.R., Granthan (3), County, Chelmsford (3).
*TOO MUCH MONEY.—Nov. 13, Repertory, Nottingham.
*VERY IDEA, THE.—Nov. 13, Prince's, Blackburn.
WANDERING JEW, THE.—Nov. 13, T.R., Huddersfield; 20, O.H., Middlesbrough.
*WELCOME STRANGER.—Nov. 13, New Cardiff; 20, Hippo., Golders Green.
WHEEL, THE.—Nov. 13, T.R., Bury; 20, T.R., Bath.
*WHIRLED INTO HAPPINESS (NORTH).—Nov. 13, Grand, Leeds; 20, T.R., York.
*WHIRLED INTO HAPPINESS (No. 2). —Nov. 13, T.R., Blackburn.
WILLIAMS (BRANSBY) DICKENSIAN CO.—Nov. 13, Brixton Theatre S.W.; 20, Grand, Oldham.

REVUES.

*ALL ABOARD. — Nov. 20, Alhambra, Barnsley.
*ALL IN ONE.—Nov. 13, Empire, Edinburgh; 20, Empire, Glasgow.
ALL PUT. — Nov. 13, Coliseum, Portsmouth; 20, Hippo., Nottingham.
BARE-BACKS.—Nov. 20, Grand, Bolton.
*BEHIND THE SCENES.—Nov. 13, R.T., Barrow; 20, Grand, Lancaster.
BETTER AND BETTER.—Nov. 13, Hippo., Brighton; 20, Hippo., Portsmouth.
BILL THE BO'SUN. — Nov. 13, O.H., Dudley; 20, Hippo., Derby.
BRAN-PIE.—Nov. 13, Grand, Birmingham.
BUBBLE AND SQUEAK.—Nov. 13, Empire, Woolwich; 20, Empire, Penge.
BUNKERED.—Nov. 13, Hippo., Norwich; 20, Hippo., Ipswich.
CHEERFUL DAYS.—Nov. 13, Met., Manchester.
CHIFFON DEAR. — Nov. 13, Aquarium, Yarmouth.
CLOGS AND SHAWLS.—Nov. 13, Empire, Gateshead.
COME ON, STEVE. — Nov. 13, Emp., Kingston.
CRYSTALS.—Nov. 13, Emp., Leeds.
DON'T WORRY.—Nov. 20, Palace, Bradford.
FOLLIES OF 1922.—Nov. 13, Al., Glasgow
FRIVOLITIES.—Nov. 13, O.H., St. Helens
FROTH.—Nov. 13, Lyceum, Govan; 20, Met., Glasgow.
*FUN OF THE FAYRE. — Nov. 13, Grand, Blackpool; 20, Alhambra, Glasgow.
GAY OSTEND.—Nov. 13, Hippo., Altrincham.
GLANCING AROUND.—Nov. 13, Palace, Walthamstow; 20, Grand, Blackpool.
GOING SOME.—Nov. 13, J. H., Weymouth.
HEADS OR TAILS.—Nov. 13, Pal., Salford; 20, Grand, Mansfield.
*HIGH HEELS AND STOCKINGS.—Nov. 13, T.R., Hyde; 20, O.H., Coventry.
HOIST YER SLACKS. — Nov. 13, Pal., Watford.
HOOCH AYE.—Nov. 13, Col., Glasgow; 20, T.R., Edinburgh.
HOUSE FULL. — Nov. 20, Hippo., Lewisham.
HULLO, SWEETIE.—Nov. 20, Hippo., Poplar.
*IT. — Nov. 13, Palace, Newcastle; 20, Dewsbury.
IT'S ONLY WONDERFUL. — Nov. 13, Prince's, Blackburn.
JACK OF ALL TRADES.—Nov. 13, Hippo., Sheffield.
JINGLES.—Nov. 13, Hippo., Devonport.
JINGLES AND SMILES.—Nov. 13, O.H., Bridlington.
KEEP GUESSING.—Nov. 13, Palace, Chelsea; 20, Grand, Halifax.
KENTUCKY DAYS.—Nov. 13, Metro., Bootle.
LADS OF THE VILLAGE.—Nov. 20, Hippo., Willesden.
*LEAGUE OF NOTIONS.—Nov. 13, Alhambra, Bradford; 20, Hippo., Leeds.
LISTENING IN.—Nov. 13, Palace, Reading.
MAID OF THE SOUTH.—Nov. 20, Hippo., Burslem.
MR. TOWER OF LONDON. — Nov. 13, Preston; 20, Islington.
NO LIMIT.—Nov. 13, Empire, Ogmore Vale.
OH, BETTY.—Nov. 13, Alexandria.
OH, I!—Nov. 13, Emp., Sunderland; 20, Palace, Huddersfield.
OH! LAUGH.—Nov. 13, T.R., Edinburgh; 20, Empire, Burnley.
OH! OH! DAPHNE!—Nov. 13, King's, Gainsborough.
OH, YES.—Nov. 13, Hippo., Aldershot; 20, Palace, Bath.
O, LADY, O.—Nov. 13, Hippo., Leeds.
PATCHES.—Nov. 13, Hulme Hippo., Manchester.
PEARLS.—Nov. 13, Pal., Bradford; 20, Queen's, Leeds.
PEDLER'S PIE.—Nov. 13, Hippo., Birkenhead.
PEGGY.—Nov. 13, Globe, Consett.
PICK OF THE BUNCH.—Nov. 13, Crown, Eccles.
PINS AND NEEDLES.—Nov. 13, Empire, Edmonton.
POT LUCK.—Nov. 13, Pal., Manchester; 20, Hippo., Brighton.
RADIOS.—Nov. 13, Emp., Bristol.
RIPPLES.—Nov. 13, Palace, Maidstone.
ROCKETS.—Nov. 13, Hippo., Newcastle; 20, Hippo., Sheffield.
SAMMY IN SOCIETY.—Nov. 13, Palace, Blackpool.
SEE YOU LATER. — Nov. 13, New, Crewe.
SHUFFLE ALONG. — Nov. 13, Hippo., Woolwich; 20, Poplar.
SKITS.—Nov. 13, Coliseum, Ilkeston.
SKY-HIGH.—Nov. 13, T.R., Crook.
SMOKE RINGS.—Nov. 13, Empire, Holborn.
SPANGLES.—Nov. 13, Empire, Croydon; 20, Grand, Clapham.
SPARKLETS.—Nov. 13, King's, Kilmarnock; 20, Grand, Falkirk.
SPLINTERS.—Nov. 13, Hippo., Southampton; 20, Hippo., Boscombe.
STOP YOUR NONSENSE.—Nov. 13, T.R., Wolverhampton.
SUNBEAMS.—Nov. 13, Hippo., Aston.
SUNSHINE AND LAUGHTER.—Nov. 13, Hippo., Portsmouth.
TAKE A REST. — Nov. 13, Lyceum, Ipswich; 20, Theatre, Paisley.
TALK TO YOURSELF.—Nov. 13, Grand, Plymouth.
TANGLES.—Nov. 13, Emp., Middlesbrough.
TRIP TO PARIS.—Nov. 13, Hippo., Nuneaton; 20, Vic., Ripley.
TICKLED TO DEATH.—Nov. 13, T.R., Middlesbrough.
WEDDING BELL(E)S.—Nov. 13, Hippo., Rotherham.
WHAT A NIGHT.—Nov. 13, Stirling.
YOU'D LAUGH IF YOU KNEW.—Nov. 13, T.H., Merthyr Tydfil.
*1922.—Nov. 13, Empire, Stratford.
WINNERS.—Nov. 13, O.H., Kirkcaldy.

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(Rehearsal at 10.)
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Company as booked.

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SHEPHERD'S BUSH EMP.
(Rehearsal at 12.)
Frank Fay, Connie Crichton, Pichel and Scale, Caron Troupe, Austin Hayton, Holson and Bert, Larola, Bioscope.

CHATHAM EMPIRE.
(Rehearsal at 2.)
Ernie Roma, Bioscope, etc

BRISTOL HIPPODROME.
(Rehearsal at 12.30.)
Company as Booked.

THE CHISWICK EMPIRE.
(Rehearsal at 12.)
Patti Loftus, Grogie, Syd Moorhouse, Fyne and Hurley, The Arizonas, Bioscope.

BEDMINSTER HIPPO.
Pictures and Varieties.

THE LEICESTER PALACE.
(Rehearsal at 12.)
Geo. Calver, Hanlon Bros., Squire, Fairney and Jones, Bruce Green, Phil and Phlora, Iris and Phyl Is, Bioscope.

ARDWICK GREEN EMPIRE.
(Rehearsal at 12.30.)
Gaston Palmer, Three Laurels, Billy Danvers, "A Sister to Assist 'er," Clarkson Rose, Hart and O'Brian, Bioscope.

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(Rehearsal at 10.)
Claude Lester, Tom D. Newell, Niblo and Doris, Estelle Rose, The Ollons, Bioscope.
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(Rehearsal at 10.)
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NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.
NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.
14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required.)
STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.
ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please state so.
COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few artists.
ARTISTS' SCENERY AND PROPERTIES must be fireproofed, or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.
BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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Hanvarr Lee Trio. — Bi-Bo-Bi, etc.

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Will Bland. — Fayre Four.
Walton and Lester. — Pompey Twins.
C. W. Woltard, etc.

SOUTH LONDON.
Rehearsal at 12.
Foy and Fey. — Wyn and Ivy.
Greti Gargani. — Chas. Stevens.
Clark and Brenton and Company as Booked.

WATFORD PALACE.
Rehearsal at 2.30.
Herbert Mansfield to present "A Social Convenience."

EAST HAM.
Rehearsal at 12.
Lionel Bu e to present "Bull Dog Drummond."

WALTHAMSTOW PALACE.
Rehearsal at 12.
Ten Loonies. — Hengler Brothers.
Charles R. Whittle. — J. E. Sutton.
Irene May, etc.

BRIXTON EMPRESS.
Rehearsal at 12.
Corner's "Symphonia"
Finlay Dunn. — Carr Lynn.
The Four Anvers. — Irene de Mara.
Phil Bransby. — The Nicoletos.
Key and Keyworth.

CHELSEA PALACE.
Rehearsal at 12.
Jack Waller to present "Pins and Needles."

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Bill matter to be sent direct to the Manager of each hall three weeks prior to the date of opening.

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FOOTLIGHT FLASHES.

Don't Cripple Your Act.
If a professional footballer attempted to play an important match while wearing boots a couple of sizes too small for his feet, he would be courting disaster. Can you imagine any sensible player doing such an idiotic thing? Of course not. And yet—sad to say—there are some performers on the music-hall stage to-day whose songs fit as badly as boots two sizes too small. As a result, their acts are crippled. One day they will realise their folly.

But it may be too late to retrieve the position then.

The Pompians,
described as "the 'IT' in Vaudeville Concert Party," report successful business with seven Feldman numbers, of which "The Sheik" and "Bimini Bay" are the medium of elaborate song-scenas.

Keep On.
If your act is good to-day, it should be better to-morrow. There is no standing still. If you drop a good song for an indifferent one, you are cutting out progress. Some performers are conceited enough to think that they can make *any* song go, no matter what its quality. If they look back, they will find that any little progress they *have* made has been made by singing *good* songs. And if they are blind to the fact that they are slipping back on poor songs, the public will soon provide them with the necessary glasses. Then they will see a lot of things which they ought to have seen before.

CLIFF MARTELL.

Cliff Martell
is well known as an entertainer at the piano. He is playing at the Queen's Hall this week, and his principal number is "The Sheik." His rendition of this popular number is both original and attractive, and it will surprise those who note his artistic touch and brilliant execution to learn that Mr. Martell knows nothing of the theory of music. He is, however, a natural musician and, judged by results, an excellent performer in every way.

Sidney Black,
who is just now fulfilling a Continental engagement, writes from Ghent: "Your number, 'My Sunny Tennessee,' is greatly appreciated here. The conductor of the orchestra at La Feria Cabaret, Liége, has asked me to procure band parts of the number, with which he is charmed. I have worked the song at my engagements in Holland and Belgium with excellent results."

Taking No Risks.
Ronald Peat, producer, "Futurists," does not believe in experiments when things are going good. He says: "Feldman songs proved a great success in my last production, and in future I will feature 'all Feldman' programmes."

Jack Shackleton
worked Feldman numbers all the summer, and is now "carrying on" with the same successful material. "Drifting," "The Sheik," and "Hiawatha's Melody of Love" are his winning titles, to which is being added "Smilin' Through."

Winners for Years.
J. B. Strain, the Irish Entertainer, writes from Belfast to thank us for supplying him with "real winners for years." Mr. Strain has just opened on the L.T.V. tour, where he will work his Feldman winners.

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THE SHEIK
OF ARABY
THE DOMINATING ORIENTAL SONG FOX-TROT.

SMILIN' THROUGH

HE'S MINE, ALL MINE

ROUND ON THE END AND HIGH IN THE MIDDLE

ALL OVER NOTHING AT ALL

CROONING | LA-LA-LA | YEARNING

SHUFFLIN' ALONG
THE PRINCIPAL-BOY SONG *par excellence.*

KEEP ON SMILING

ON A SATURDAY NIGHT

WE'LL BUILD A CUTE LITTLE LOVE NEST

LEAVE ME WITH A SMILE

DRIFTING | CHARLES | WHY, DEAR?

HIAWATHA'S MELODY
OF LOVE
The Sensational Blackpool Success: with a Wonderful Harmonised Arrangement.

BIMINI BAY

DON'T LEAVE ME, MAMMY

THAT'S HOW I BELIEVE IN YOU

SOMEDAY YOU'LL BE CALLING

MOONLIGHT | MA | DREAMROSE

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Feldmanism Strikes the Bull's-eye and the Public Ear.

FOOTLIGHT FLASHES.

From Gallery to Stalls
at the Hammersmith Palace the other week "The Sheik" was whistled, hummed, and sung heartily, following its introduction as a piano and violin duet by the Sisters Peggy and Lena Chisholm. These capable performers put the number over in fine style, and fully deserved the appreciation which their audience showed. "The Sheik" has no rivals!

In "Bubble and Squeak."
Alfred Glover, the capable conductor of "Bubble and Squeak" production, tells us that "Bimini Bay" is splendidly worked by the company, a most effective scena resulting. Many thanks for appreciative letter, Mr. Glover.

At Sherry's,
which everybody knows is in Brighton, Eddie Reeve is the leader of the Frisco Jazz Band. Here is what Mr. Reeve says of certain Feldman numbers: "'Sing Song Man' and 'Hiawatha's Melody of Love' are, without doubt, the biggest successes of the day. 'Sapphire Sea' and 'Jimmy' are also very big, and 'The Sheik' is still as popular as ever."

A Good Double.
Calland and Hooper provide a double that is always capable and always convincing. The couple are favoured wherever they go, and deservedly so. We heard them recently in "Hiawatha's Melody of Love," "If It Takes a Thousand Years," and "My Isle of Golden Dreams," and enjoyed a treat.

FRANCIS LAIDLER.

Francis Laidler,
whose pantomimes at Leeds, Bradford, Hull, and Bristol are so consistently successful, is a manager and producer who lives up to the motto: "The best, and nothing but the best." Artists, scenery, dresses, music, and all else conducive to first-class production are carefully selected, and no time, trouble, or expense is spared in presenting them in the most attractive manner. The fact that Mr. Laidler is an enthusiastic Feldmanist is a distinct compliment to the quality of our musical goods.

Plums for Panto.
have already been picked by Melford and Dodd, who have selected "Round on the End and High in the Middle," "Saturday Night," and "He Picked a Rose." M. and D. will open on Boxing Day at Willesden Hippodrome (on L.T.V. tour).

A Triple Compliment.
In the following letter which we have just received, there is a compliment to Esta Stella, one to "The Era," and one to Feldmanism. The writer has no axe to grind, but does not wish her name to appear.

Here is the letter:—

"Just a note of appreciation to the best song house in England. Not only do I make a point of going to hear Feldman artists wherever they are billed, but I am also a most interested reader of 'The Era' back page. Recently, I went to hear my favourite artist, Esta Stella, at the Holborn Empire, and was delighted to note her wonderful reception. She was an absolute riot in 'Round on the End and High in the Middle,' and flattering comments followed her turn. I think you ought to include her in your portrait gallery."

Many thanks to our correspondent, who will be interested to know that Esta Stella graced our portrait gallery some time ago.

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